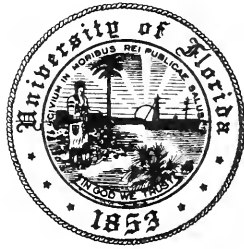


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MILTON'S *PARADISE REGAINED*:
TWO EIGHTEENTH-CENTURY CRITIQUES

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MILTON'S
Paradise Regained:

Two Eighteenth-Century Critiques

BY

Richard Meadowcourt

AND

Charles Dunster

FACSIMILE REPRODUCTIONS

WITH AN INTRODUCTION

BY

Joseph Anthony Wittreich, Jr.

University of Wisconsin

Two Volumes in One

GAINESVILLE, FLORIDA

SCHOLARS' FACSIMILES & REPRINTS

1971

SCHOLARS' FACSIMILES & REPRINTS

1605 N.W. 14TH AVENUE

GAINESVILLE, FLORIDA 32601 U.S.A.



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L. C. CATALOG CARD NUMBER: 76-161937

ISBN 0-8201-1087-6

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INTRODUCTION

In his life of Milton, which at least one contemporary found remarkable only for its "crude abuse and malicious criticisms," Dr. Johnson observes that Milton's "last poetical offspring" (meaning *Paradise Regained*) was the poet's "favourite." "However it happened," Johnson continues, "Milton had this prejudice, and had it to himself." If articulated at the beginning of the eighteenth century, Johnson's remark would have been true enough. Of Milton's early biographers, John Aubrey, John Phillips, and Anthony à Wood merely allude to *Paradise Regained*; Edward Phillips is the first to offer a sustained comment on the poem, saying that Milton's brief epic "is generally censur'd to be much inferiour" to *Paradise Lost* and explaining that Milton "could not hear with patience any such thing." For Phillips, even if *Paradise Regained* does not afford the same "variety of Invention" that *Paradise Lost* exhibits, Milton's brief epic may still be regarded by "the most judicious to be little or nothing inferiour" to *Paradise Lost* "for stile and decorum." But Phillips' careful articulation very quickly had another construction put upon it. John Toland, writing three years later, echoes Phillips in saying that *Paradise Regained* is commonly regarded as "much inferiour" to *Paradise Lost*, but he contends that Milton "could not endure to hear of this, being quite of another mind"—an observation that, in the first two decades of the eighteenth century, was construed to mean that Milton "preferred" *Paradise Regained* to *Paradise Lost*. Critic after critic reasserts Milton's supposed preference for *Paradise Regained* only to mock the poet's judgment; most early eighteenth-century commentators thought the brief epic "not so good" as *Para-*

dise *Lost* or a "falling off" when compared to Milton's diffuse epic.

In the 1730's, however, a new kind of interest in *Paradise Regained* emerges, signalled by the publication of two critiques of the poem, the first by [Bernard Routh] entitled *Lettres Critiques a Mr Le Comte Sur Le Paradis Perdu, et Reconquis de Milton* (Paris, 1731), the second a pamphlet by Richard Meadowcourt published under the title of *A Critique of Milton's Paradise Regain'd* (London, 1732). Meadowcourt's essay, published in this volume along with Charles Dunster's edition of *Paradise Regained*, marks the beginning of a new appreciation of Milton's brief epic. Moreover, the interest in *Paradise Regained*, inspired by Meadowcourt's essay and mirrored by the critical inquiry represented in Thomas Newton's edition of the poem, reveals Dr. Johnson's observation to be just another of the "topics of falsehood" that his life of Milton enshrines.

A divine, an author of many sermons, Richard Meadowcourt (1695-1760) was described by one of his contemporaries at Oxford as "a saucy young Preacher . . . undignified and unpreferred." Besides the ten sermons preached and published between 1721 and 1753 and the critique of *Paradise Regained*, Meadowcourt wrote several short tracts containing remarks on the English poets; his criticism, though generally sympathetic to Milton, is not distinguished for its insight. Charles Dunster (1750-1816; pseud. Mikroteros), more knowledgeable and infinitely more shrewd in his criticism, also matriculated at Oxford. The author of numerous commentaries on the gospels of Matthew and Mark, Dunster translated Aristophanes' *The Frogs* and composed a poem called *Cider*. The same year that the second edition of his volume on *Paradise Regained* was issued (1800), he also published *Considerations on Milton's Early Reading, and the Prima Stamina of His Paradise Lost*. Dunster's notes to Warton's edition of Milton's early poems, Todd's *Comus*, and his own 1795 edition of *Paradise Regained* are in the British Museum; and two letters addressed to his publisher and relating to the publication of the 1795 and 1800 editions

of *Paradise Regained* are in the University of Illinois Milton Collection.

During the eighteenth century *Paradise Regained* may not have attracted the same amount of attention nor have elicited the same volume of commentary as did *Paradise Lost*; but despite assertions to the contrary, *Paradise Regained* did not fall into total neglect either. Not only was Milton's brief epic frequently reprinted, and nearly as often illustrated; but as early as 1690 the poem was translated into Latin, and by the time of Newton's edition in 1752 the poem had been translated into both French and German. In 1740 *Paradise Regained* inspired an anonymous poem called *On the Resurrection* and in 1745 another entitled *Jesus*. And before Dr. Johnson's life of Milton was issued, an anonymous prose translation of *Paradise Regained* appeared under the title of *The Recovery of Man* (1771); a separate edition of the poem was published in Philadelphia (1777) and another in London two years later. This editorial activity is but one manifestation of the critical inquiry instigated by Bernard Routh and Richard Meadowcourt.

The author of the first lengthy critique of *Paradise Regained*, Bernard Routh offers a new estimate of the poem in "Sixième Lettre." Noting that Milton's brief epic "*demeura bien au-dessous*" *Paradise Lost*, Routh writes, "J'ai lû le Paradis Reconquis, & je ne crains point de vous dire que je l'ai lû avec plaisir. S'il n'a point ces beautés éblouissantes, qui donnent tant d'éclat au Paradis Perdu, en récompense il a moins de défauts, & ses défauts sent moins choquans." Richard Meadowcourt similarly attempts to effect a revaluation of the poem. Without disregarding the defects of Milton's brief epic—the curious repetitiveness of the prologues to Books I and II, the misplaced emphases, and the borrowing of similes and allusions from "Romance and Fable"—Meadowcourt discovers in Milton's poem a "design" that embraces "the most large and liberal Notions" and that dissipates "vulgar Prejudices and popular Mistakes." But Meadowcourt does not push deeply enough

into the poem to articulate two earlier concerns that later emerged as the central critical issues involving *Paradise Regained* during the eighteenth century. In 1700 Alexander Oldys had suggested, if only parenthetically, that “Paradise Lost wrought Paradise Regained”—an idea that gained credence with the publication of Thomas Ellwood’s famous story claiming that he had put into Milton’s head the idea of writing *Paradise Regained*. And in 1705 John Dennis objected to the poem on the grounds that Milton “has err’d wildly” from Christian orthodoxy in complementing the Fall with the Temptations in the Wilderness rather than with the Crucifixion.

The critical revaluation that Routh and Meadowcourt sought came in 1734 with the publication of an aside on *Paradise Regained* in John Jortin’s *Remarks on Spenser’s Poems*. Admitting that “*Milton’s Paradise Regain’d* has not yet met with the approbation it deserves,” Jortin concludes that the poem, though it lacks “the harmony of numbers, the sublimity of thought, and the beauties of diction, which are in *Paradise Lost*,” is “composed in a lower key and less striking style, a style suited to the subject. Artful sophistry, false reasoning set off in the most specious manner, and refuted by the Son of God with strong unaffected eloquence, is the peculiar excellence of the Poem.” Four years later, in *An Historical and Critical Account of the Life and Writings of Mr. John Milton*, Thomas Birch quotes Jortin’s observation, but then resurrects Dennis’ objection to the poem’s theology, saying that “the Title of *Paradise Regain’d* is not a just one, since the subject of the Poem is the Conquest of Christ over Satan in the Desert.” Then in 1740, Francis Peck, proclaiming *Paradise Regained* to be “a most admirable poem”—one that “breathes the very genius, & spirit, & soul of MILTON in every line, “brings to the fore two fundamental questions: the relationship between *Paradise Lost* and *Paradise Regained*, and the appropriateness of complementing the Fall with Christ’s Temptations rather than His Crucifixion. The critic concludes that Milton’s achievement in spinning “four such beautiful books” out of

the "scantiness of the subject" makes *Paradise Regained* not only "complete" but, next to Milton's diffuse epic, "absolutely the best poem yet extant in our language." The next year the anonymous author of *An Essay upon Milton's Imitations of the Ancients in his Paradise Lost, with some Observations on the Paradise Regain'd* celebrates Milton's brief epic as a "fit sequel" to *Paradise Lost*: "in that we had an Example of Disobedience, and the ill Effects of it; and here an illustrious Pattern of the contrary." This is the critical tradition, inspired by Routh and Meadowcourt, that converges within Thomas Newton's annotated edition of the poem. That volume opens yet another chapter in the history of criticism on Milton's brief epic.

Reissued frequently between 1752 and 1785, Newton's edition of *Paradise Regained*, through its copious notes, brings into focus the great critical issues that involved Milton's poem during the first half of the eighteenth century. Newton and the critics he represents concede the "narrowness" of Milton's plan, which produces too much "sameness," too little "reasoning," too little "description"; but they are quick to point out that the "inferiority" of *Paradise Regained*, when it is compared to Milton's earlier epic, is owing not "to any decay in Milton's genius, but to his being cramp'd down by a more barren and contracted subject." Thyer, who contributed the words just quoted to Newton's edition, reiterates the same point in another note. Milton's imagination, he insists, "did not flag in the latter part of his life, and . . . there is no difference in the *Paradise Lost* and *Paradise Regained*, but such as was occasion'd by the different subjects." Thus even if these critics found Milton's subject confining, and sometimes encumbering, they recognized that the religion and morality of Milton's brief epic were as true an instance of the sublime as the more spectacular moments of *Paradise Lost*. For these critics, then, Milton's "great art" was "weaving into the body of so short a work so many grand points of the Christian theology and religion"; the poem evinces Milton's ability to achieve the sublime in its individual episodes, like the

banquet scene, but most notably “in the grandeur of its close”—a poetical moment to which “all the poems that ever were written, must yield,” *Paradise Lost* not excepted.

Despite the general admiration for *Paradise Regained* evident in the annotations Newton prints, eighteenth-century critics continue to be plagued—even some of those contributing to Newton’s edition—by the oddity of Milton’s imputing the recovery of Paradise to the Temptations in the Wilderness, so much so that Warburton concludes that “nothing was easier” than inventing a plan “which should end with the resurrection.” Moreover, the whole question of the genre to which *Paradise Regained* belonged obtrudes, for the first time, in Newton’s edition; and the editor, aware of the obvious disparities between Milton’s two epics concedes the “epic” stature of *Paradise Regained*, explaining that what epic features are missing, or what ones are unelaborated, are so because of the haste with which Milton’s poem was written.

The attitudes toward *Paradise Regained* represented in the Newton edition persist even into the Romantic period, first because many of the annotations included by Newton were printed by Charles Dunster in the 1795 and 1800 editions of *Paradise Regained*, and second because the Newton edition profoundly influenced the attitudes that Henry John Todd and Charles Symmons held toward *Paradise Regained*. Symmons shows little interest in and even less admiration for the poem which, he says, possessed “no charms for the multitude.” “On the fate of the *Paradise Regained*,” he continues, “the voice of the public . . . has irrevocably decided”: *Paradise Regained* suffers from the extreme narrowness of its plan, from its lack of action, from too much disputation and didactic dialogue, from the paucity of character and poetic imagery. Furthermore, the poem fails to fulfill the expectations created by its title: *Paradise Regained* should be about the death and resurrection of Christ, not his tribulations in the desert. Todd, on the other hand, speaking admiringly of Milton’s brief epic, finds it wanting when compared to *Paradise Lost*, not so much because of its

narrow plan but because of its "faulty one": "For," says Todd, "to attribute the Redemption of Mankind solely to Christ's triumph over the temptations in the wilderness, is a notion not only contracted, but untrue."

The attitudes of Symmons and Todd do not accurately reflect the immense admiration for *Paradise Regained* that surfaced during the Romantic period, when a *new understanding* of the poem began to prevail. That *new understanding* is signalled by William Hayley who, in his *Life of Milton* (1794; 2nd ed. 1796), departs from the stated intention of presenting biographical data rather than critical evaluation to mount a full-scale defense of *Paradise Regained*. Hayley is not necessarily dealing with issues different from those that Newton's edition posed, but he is presenting distinctively Romantic attitudes toward them. Like many of his eighteenth-century predecessors, Hayley values *Paradise Regained* highly, not despite the poem's differences with *Paradise Lost* but precisely because of them. Hayley argues that "to censure the *Paradise Regained*, because it does not more resemble the preceding poem, is hardly less absurd than it would be to condemn the moon for not being a sun, instead of admiring the two different luminaries, and feeling that both the greater and the less are visibly the work of the same divine and inimitable power." The differences that Hayley perceives between the two poems he explains in terms of Milton's emulating in *Paradise Lost* "the sublimity of Moses and the prophets" and in *Paradise Regained* his copying "the sweetness and simplicity of the milder evangelists" (a distinction that Samuel Taylor Coleridge boldly marks in his own copy of Hayley's *Life* now in the Henry E. Huntington Library). The difference between Hayley's attitude and Newton's is crucial. Whereas Newton stresses the continuity between Milton's two epics, Hayley attempts to dissociate them in order to assert the integrity of the later one. Milton's great achievement, as Hayley understands it, was to extend and ennoble the province of epic poetry—an achievement that Milton realizes by reducing the epic tradition to ruins in

Paradise Lost and then in *Paradise Regained* bringing out of those ruins a new kind of epic poem that embodies "the true heroism, and the triumph of Christianity." Hayley was a force in Milton criticism with whom all the major poets, critics, editors, and biographers of the Romantic era had to contend; he was also regarded by many—Charles Dunster among them—as the best knower and interpreter of *Paradise Regained*.

Explaining in his Preface that Newton's edition is "extremely imperfect," Dunster presents his edition in part "to rescue" *Paradise Regained* from "neglect and oblivion" and in part to see that "justice" is done the poem by future critics and commentators. For Dunster, *Paradise Regained* is a poem that, "when attentively considered," engages and rivets the admiration; it is also "so necessary a sequel" to *Paradise Lost* that Dunster cannot but imagine that "Milton, when he wrote the one, was not without an intention . . . of producing something of the kind for the purpose of complementing his subject." And accordingly, says Dunster, *Paradise Lost* and *Paradise Regained* "mutually coincide with, and admirably illustrate, each other; while they comprehend the whole of an argument" that asserts the justice of God's ways to men. This sequel view, propounded by Defoe in 1711, was generally accepted by editors of Milton in both the eighteenth and nineteenth centuries; but it was also a view from which Hayley demurred, and later Blake in his illustrations to *Paradise Regained* (ca. 1816). Yet both Hayley and Blake could join with Dunster in seeing a high degree of unity in Milton's epics and in perceiving in *Paradise Regained*, when the poem was considered separately, a corresponding "unity, connection, and integral perfection," something that eighteenth-century critics uniformly denied the poem. What may finally be of more importance to the critical tradition that *Paradise Regained* was slowly gathering is the fact that Dunster, while proclaiming *Paradise Regained* a "sequel" to *Paradise Lost* noted equally striking affinities between it and *Samson Agonistes*. Milton's tragedy, says Dunster, is the "companion"

of the brief epic. Dunster, then, apprehends the entanglement of many of the poems that comprise Milton's vision; each poem retains its own integrity; yet each contributes to a larger vision that the poems together comprise.

Views such as these pave the way for the high value that the poets and critics of the Romantic era placed upon *Paradise Regained*. Though offended at times by Milton's daring to dramatize "so awful a part of the Gospel Narrative," Coleridge could still insist, in words reminiscent of Peck's, that *Paradise Regained* was "in its kind . . . the most perfect poem extant"; and Wordsworth, who discovered some of Milton's noblest descriptions in the brief epic, could assert that it surpasses *Paradise Lost* in "perfection of execution." Lamb, Landor, and Byron were less enthusiastic; but De Quincey discovered in *Paradise Regained* Milton's "cryptical science of poetic effects" and thought that however narrow the poem's compass *Paradise Regained* exhibited Milton's full poetic power. Hunt used *Paradise Regained* to verify his contention that Milton did not grow old in his Puritanism but like other "inquiring, independent, and philosophic spirits, found less and less reason to be dogmatic as he advanced in life." Probably no one epitomizes the Romantic admiration for Milton's brief epic more completely or more succinctly than Shelley when he says of Byron's *Cain* that it "contains finer poetry than has appeared in England since the publication of *Paradise Regained*." Furthermore, it is not only these critical asides that exhibit the Romantic appreciation for *Paradise Regained*: William Blake illustrated the poem with twelve designs and, like Wordsworth, Byron, Shelley, and Keats after him, accepted it as the principal model for his own epic endeavors. Between the time of Hayley's edition of Milton (1794-1797) and Blake's illustrations to the poem, Richard Westall, Edward Burney, Stephen Rigaud, William Marshall Craig, John Thurston, and Thomas Uwins all illustrated the poem, each attempting through his designs to bring into focus the great themes of *Paradise Regained* and to capture visually the poem's perfection and unity. No

longer could anyone claim, as Charles Dunster had done, that *Paradise Regained* had been only “scantily” and unimportantly illustrated. Four new subjects, which contributed to the tradition of illustration by these designers—Andrew and Simon Peter, Mary Meditating, Jesus Walking Alone into the Desert, and Jesus Dreaming—rivet attention to the intensely psychological and meditative character of Milton’s poem and reflect the Romantic preoccupation not only with interpreting *Paradise Regained* but with exploring the nature of the genre in which Milton wrote the poem.

Professor Shawcross has recently observed that “the period immediately following 1700 developed many of the concepts . . . most significant in Milton criticism.” He has also said that 1732 “marks a new stage in Milton’s reputation.” In that year Richard Meadowcourt formulated the first sustained critical statement on *Paradise Regained* and thereby elicited a new estimate of the poem—an estimate that had already begun to prevail when Charles Dunster published his annotated edition of *Paradise Regained* in 1795. Both Meadowcourt’s essay and Dunster’s volume went into second editions; Dunster’s volume was reissued in 1800, and Meadowcourt’s essay was published again in 1748, this time under the title, *Critical Dissertation with Notes on Milton’s Paradise Regain’d*. If Meadowcourt precipitated a revaluation of the brief epic, Dunster effected a new understanding of the poem, based upon a comprehension of the genre to which *Paradise Regained* belongs and a perception not only of the poem’s integrity but also of its mythic dimensions. Although Dunster’s edition draws liberally from Newton’s volume, it presents, besides, views to which Newton was a stranger. Dr. Johnson, the Wartons, and William Hayley figure prominently in the notes, the most important of which, however, are contributed by Dunster himself. The editor documents parallel passages in *Paradise Regained* and Milton’s earlier poems; he corrects inaccurate or erroneous notes printed by Newton; he explains and interprets the poem with a precision and perception unrealized by his predecessor.

Dunster's edition, then, is both an end and a beginning in the history of the critical reputation of *Paradise Regained*: it codifies the issues that involved eighteenth-century commentators on the poem, and it provokes critical inquiry by providing new perspectives on Milton's brief epic and by urging others to assume "the task of assaying it." Whereas Newton sought to assert an understanding of the poem, Dunster encouraged an exploration of it from which a new understanding would eventually emerge. With Dunster's edition, the focus of Milton criticism shifted from the answers to the questions, and with that a new era of criticism began. We still live within its mental reverberations.

To the Houghton Library, Harvard University, I owe a special debt for the kind permission to use its copies of Meadowcourt and Dunster as the basis for this facsimile edition.

JOSEPH ANTHONY WITTREICH, JR.

Henry E. Huntington Library
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July 12, 1970

A
CRITIQUE
ON
MILTON'S
PARADISE REGAIN'D.

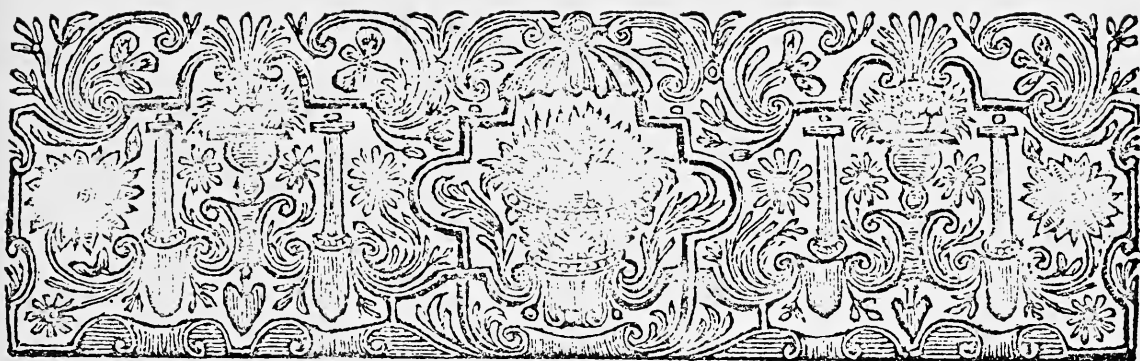
———*simul et jucunda et idonea dicere vitæ.*



L O N D O N :

Printed for HENRY LINTOT, at the *Cross-Keys*, against
St. Dunstan's Church in *Fleet-street*. M.DCC.XXXII.

(Price One Shilling.)



CHAP. I.

THE principal End of Poetry is Instruction. All the Powers and Charms which are given it to produce Delight, are given only as Means subservient to this End. Whatever is most pleasing is most instructive, as it's most effectual in engaging the Attention, and in stamping lively and lasting Impressions on the Mind. Hence, the secondary Aim of Poets has always been to please, in order to instruct with greater Success: Hence have they invented Harmony in Sounds, and different Measures of Verse: From hence sprung Figures and Tropes, and all the Ornaments of Language: From hence the whole Art of Poetry derives it's Birth.

THE Poet who neglects the Instruction of his Readers; he whose Writings import only Pleasure, and not Profit to their Minds; he who warms the Imagination without enlightning the Understanding, is no
 B more

more than an Under-Actor in his Profession; he performs but half a Poet's Part, and merits but half his Praise.

THE Sister-Arts of Poetry and Painting agree in this, as in other respects, that their highest Excellence and Perfection are alike derived from their attaining the End which they alike pursue. The Picture that strikes the Fancy without touching the Heart, and excites Pleasure without raising any moral Sentiment, is far less valuable than the Piece that equally succeeds in both these Attainments. Herds, and Flocks, and Rivers gliding through flowry Meads, with Peasants and Cottages, Hills and Woods, Light and Shade skilfully intermix'd, will form a beautiful Landskip, and will furnish out a pleasing Amusement to the Mind. But when Images of moral Beauty are exhibited to view; when blended Colours are made expressive of Distress, of Compassion, of Generosity, of Continence; and the Pencil awakens every tender and kind Affection in our Breasts, as when *Alexander* visits the Tent of *Darius*, and the afflicted, female Captives are suppliant at his Feet, how different! how superiour a Pleasure must every one feel! *

THE foregoing Reflections were occasion'd by an *English* Poem, which tho' far from being generally read, deserves a general Reading, better than any Poem either antient or modern. A Performance that abounds with

* The Writer of these Sheets cannot forbear to take his Reader aside, and inform him that the same Delight which the Tent of *Darius* affords in Picture, is to be had from a Representation of it in a Bass-Relief of Marble, to be seen in the Hall of the Lord COBHAM's House at *Stow* in *Buckinghamshire*. In this admirable Piece of Art, the Chizzel has express'd a Diversity of Passions in the several Figures, as naturally, and with as much Life and Spirit, as it's possible for it to be done by the Pencil. A Traveller would be tempted to visit *Stow*, for the sake of this single Curiosity, was he not invited there by a Multitude of other Curiosities in that beautiful Villa, and it's adjoining magnificent Gardens, worthy of a Person of so exquisite a Taste as the present noble Possessor, who enjoys Life with truly *Roman* Elegance, and Consul-like Dignity.

MILTON'S *Paradise Regain'd.* 3

with such instructive Doctrines, and with Sentiments of Morality so just, so useful, and so refined, the World has not yet receiv'd. And yet the World has receiv'd it with much Ingratitude, with much Neglect. The Reader will be surpriz'd at hearing the Name of *Milton's Paradise Regain'd.* It labours under so much Discredit, that some Persons question whether it belongs to the Author whose Name it bears. It's a common Tradition, that *Milton* always spoke of it as his favourite Work, and prefer'd it to his *Paradise Lost.* Few Persons besides have judg'd so rightly of it. His other Poem perhaps exceeds it in Fruitfulness of Fancy, in Variety and Compass of Invention, and in Ornaments of Stile. The Verse of *Paradise Regain'd* is more artless, and is less embellish'd with Flights of Imagination, and with Figures of Speech. But it supplies a much richer Fund of intellectual Pleasure; it conveys the most important Truths to the Understanding; it inspires the most large and liberal Notions, and every where dissipates vulgar Prejudices and popular Mistakes.

NOR are fine Descriptions and beautiful Images wanting to entertain his Reader, and to add Life and Lustre to his Subject. But he is sparing of these, as being less conducive to his main Design, which was to give a right Direction to the Thoughts and Actions of Men.

THE Subject of the Poem is the Temptation of the Son of God in the Wilderness, and his Victory over the Devil. The Characters both of the one and the other are as finely drawn, and are as suitable to the Persons as can possibly be conceiv'd. The one contrives the most artful Snares and most powerful Temptations, which the other eludes and defeats with consummate Prudence, with the greatest Strength of Reason, and with a Spirit that's truly heroical, and becoming a Person of Divine Extraction.

THE Exordium is as plain and simple, as that imputed to *Virgil, Ille ego qui quondam, &c.* which *Milton* imitates.

I who e'er while the happy Garden sung,
By one Man's Disobedience lost, now sing
Recover'd Paradise to all Mankind.

BUT his Plainness and Simplicity are gradually laid aside, and are exchanged for the richest Ornaments. He rises from low Beginnings to a surprising Heighth.

*Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.*

THE Invocation is perfectly agreeable to the Poet's Undertaking, and is neither strain'd too high, nor drawn out too far into Length.

Thou Spirit who ledst this glorious Eremite
Into the Desert, his victorious Field,
Against the spiritual Foe, and broughtst him thence
By Proof th' undoubted Son of God, inspire,
As Thou art wont, my prompted Song else mute,
And bear through Heighth or Depth of Nature's Bounds
With prosperous Wing full *summ'd*, to tell of Deeds *plum'd*
Above heroic, tho' in secret done,
Worthy t' have not remain'd so long unsung.

THERE are several beautiful Lines describing the Desert and our Saviour's Abode in it, particularly these following :

Full forty days he pass'd, whether on Hill
Sometimes, anon in shady Vale, each Night
Under the Covert of some ancient Oak,
Or Cedar, to defend him from the Dew,
Or harbour'd in *one* Cave, is not reveal'd ;
Nor tasted human Food, nor Hunger felt
Till those days ended, hunger'd then at last
Among wild Beasts : They at his Sight grew mild,
Nor sleeping him, nor waking harm'd ; his Walk
The fiery Serpent fled and noxious Worm,
The Lion and fierce Tyger glar'd aloof.

some

THE Picture of *Satan* at his first meeting the Son of God is artfully and judiciously drawn :

But now an aged Man in rural Weeds,
Following, as seem'd, the Quest of some stray Ewe,
Or wither'd Sticks to gather, which might serve
Against a Winter's Day, when Winds blow keen,

C

To

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To warm him wet return'd from Field at Eve,
He saw approach, who first with curious Eye
Perus'd him, then with Words thus utter'd spake.

THE Conference between the Tempter and our Saviour, which takes up what remains of the first Book, is full of the deepest Subtlety on the one side, and of the highest Wisdom on the other. *Satan* having boasted that he sometimes is admitted into the Heaven of Heavens, and into the Presence of God, is excellently well answer'd in these fine Lines.

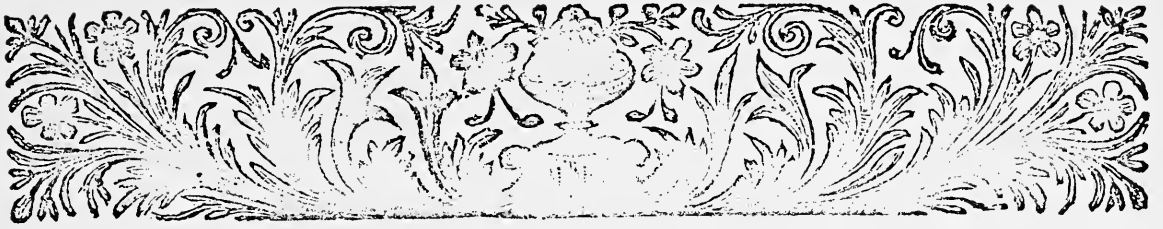
———The happy Place

Imports to Thee no Happiness, no Joy,
Rather inflames thy Torment, representing
Lost Bliss to Thee no more communicable,
So never more in Hell than when in Heaven.

NOTHING can be more poetical than the close of the first Book :

He added not ; and *Satan*, bowing low
His grey Diffimulation, disappear'd
Into thin Air diffus'd : For now began
Night with her fullen Wings to double-shade
The Defart ; Fowls in their clay Nests were couch'd,
And now wild Beasts came forth the Woods to roam !

C H A P.



C H A P. II.

SATAN having left our Saviour, returns to his Confederates to relate what he had discover'd and done in the Desert. He finds them sitting in Council in the middle Region of the Air:

There without Sign of Boast, or Sign of Joy,
Sollicitous and blank he thus began.

HE tells them that such an Enemy is risen to invade them, as threatens their Expulsion down to Hell; that he had viewed, and tried him, and found that far other Labour was to be undergone than when he dealt with *Adam*. He therefore warns them, not to be too confident of Success, but to be ready to assist him with their Counsel, and their Strength, for fear he should be over match'd. The Advice that was given on this occasion by *Belial*,

_____the dissoluteſt Spirit that fell
The ſenſualleſt, and, after *Aſmodai*,
The fleſhlieſt Incubus,

is perfectly in Character, and is finely express'd :

Set Women in his Eye, and in his Walk,
 Among Daughters of Men the fairest found.
 Many are in each Region passing fair
 As the Noon-Sky ; more like to Goddesses
 Than mortal Creatures, graceful and discreet,
 Expert in am'rous Arts, enchanting Tongues
 Persuasive, Virgin Majesty with mild
 And sweet allay'd, yet terrible t' approach,
 Skill'd to retire, and in retiring draw
 Hearts after them tangl'd in amorous Nets :
 Such Object hath the Power to soft'n and tame
 Severest Temper, smooth the rugged'st Brow,
 Enerve, and with voluptuous Hope dissolve,
 Draw out with credulous Desire, and lead
 At Will the manliest, resolute'st Breast,
 As the Magnetic hardest Iron draws.

THE Answer of *Satan* to this Speech is full of Strength and Propriety, and shines with beautiful Images :

—————what

———what Woman will you find,
Tho' of this Age the Wonder and the Fame ;
On whom his leifure will vouchsafe an Eye
Of fond Defire ? Or should ſhe confident,
As fitting Queen ador'd on Beauty's Throne,
Deſcend, with all her winning Charms begirt,
T' enamour, as the Zone of *Venus* once
Wrought that Effect on *Jove*, ſo Fables tell ;
How would one Look from his majestic Brow,
Seated as on the Top of Virtue's Hill,
Diſcount'nance her deſpis'd, and put to rout
All her Array, her female Pride deject,
Or turn to rev'rent Awe ? For Beauty ſtands
In th' Admiration only of weak Minds
Led captive ; ceaſe t' admire, and all her Plumes
Fall flat, and ſhrink into a trivial Toy,
At ev'ry ſuddain ſlighting quite abaſh'd :
Therefore with manlier Objects we muſt try
His Conſtancy, with ſuch as have more Shew
Of Worth ; of Honour, Glory, popular Praise, *with*
Rocks whereon greateſt Men have often wreck'd.

THE Counsel of *Satan* being receiv'd with universal Applause by the infernal Consistory, he hastens back to the Desert, attended by a selected Band of wicked Spirits, who were to act the Parts assign'd them by him, and be the ready Messengers and Ministers of his Will. The Poet introduces him again to our Saviour in a judicious manner, and at the same time presents his Readers with a well-drawn Sylvan Scene.

Thus wore out Night, and now the Herald-Lark
Left his Ground-Nest, high-tow'ring to descry
The Morn's Approach, and greet her with his Song;
As lightly from his grassy Couch up rose
Our Saviour.—

Up to a Hill anon his Steps he rear'd
From whose high Top to ken the Prospect round,
If Cottage were in view, Sheep-cote, or Herd:
But Cottage, Herd, or Sheep-cote none he saw,
Only in a Bottom saw a pleasant Grove,
With Chaunt of tuneful Birds resounding loud;
Thither he bent his Way, determin'd there
To rest at Noon, and enter'd soon the Shade
High-rooft, and Walks beneath, and Alleys brown
That open'd in the midst a woody Scene,
Nature's own Work it seem'd, (Nature taught Art)

And

MILTON'S *Paradise Regain'd.* II

And to a superstitious Eye the Haunt
 Of Wood-Gods and Wood-Nymphs: He view'd it round;
 When suddainly a Man before him stood,
 Not rustick as before, but seemlier clad
 As one in City, Court, or Palace bred,
 And with fair Speech these Words to him address'd.

JESUS being hungry after a Fast of forty Days, the Devil tempts him to eat, and for this Purpose sets before him a most magnificent Entertainment, than which nothing can be finelier described:

He spake no Dream; for as his Words had end,
 Our Saviour lifting up his Eyes beheld
 In ample Space, under the broadest Shade,
 A Table richly spread, in regal Mode,
 With Dishes pile'd, and Meats of noblest sort
 And favour, Beasts of Chace, or Fowl of Game,
 In Pastry built, or from the Spit, or boil'd,
Gris-amber-steam'd, all Fish from Sea or Shore,
Freshet or purling Brook, of Shell or Fin, *Fresh-shot*
 And exquisite Name, for which was drain'd
Pontus and *Lucrine* Bay, and *Africk* Coast.
 And at a stately Sideboard by the Wine,

That

That fragrant Smell diffus'd, in order stood
 Tall stripling Youths rich clad, of fairer Hue
 Than *Ganymede* or *Hylas* ; distant more
 Under the Trees now tripp'd, now solemn stood
 Nymphs of *Diana's* Train, and *Naiades*
 With Fruits and Flowers of *Amalthea's* Horn,
 And Ladies of th' *Hesperides*, that seem'd
 Fairer than feign'd of old, or fabled since
 [*Of Fairy-Damsels met in Forest wide*
By Knights of Logres, or of Lyones,
Lancelot, or Pelleas, or Pellenore ;]
 And all the while harmonious Airs were heard
 Of chiming Strings, or charming Pipes ; and Winds
 Of gentlest Gale *Arabian* Odours fann'd
 From their soft Wings, and *Flora's* earliest Smells.

SATAN, defeated in this Assault, has recourse to Temptations of a more prevailing Influence. He endeavours to excite in our Saviour a Thirst for Wealth, for Power, and for the Glory and Fame of military Exploits. The Answer return'd him with respect to Wealth, is perfectly worthy of the Speaker.

——Can'st thou not remember

Quintus, Fabricius, Curius, Regulus?

For I esteem those Names of Men so poor,
Who could do mighty things, and could contemn
Riches tho' offer'd from the Hand of Kings.
And what in me seems wanting, but that I
May also in this Poverty as soon
Accomplish what they did, perhaps and more?
Extol not Riches then, the Toyl of Fools,
The wise Man's Cumbrance, if not Snare, more apt
To slacken Virtue, and abate her Edge,
Than prompt her to do aught may merit Praise.

THEN are subjoin'd these admirable Lines on Empire, and a Desire of
kingly Rule, which conclude the second Book.

What if with like Aversion I reject
Riches and Realms; yet not for that a Crown,
Golden in Shew, is but a Wreath of Thorns,
Brings Dangers, Troubles, Cares, and sleepless Nights
To him who wears the regal Diadem,
When on his Shoulders each Man's Burden lies:
For therein stands the Office of a King,
His Honour, Virtue, Merit, and chief Praise,
That for the Publick all this Weight he bears.

Yet he who reigns within himself, and rules
Passions, Desires, and Fears, is more a King,
Which ev'ry wise and virtuous Man attains ;
And who attains not, ill aspires to rule
Cities of Men, or headstrong Multitudes,
Subject himself to Anarchy within,
Or lawless Passions in him which he serves.
But to guide Nations in the Way of Truth
By saving Doctrine, and from Error lead
To know, and knowing worship God aright,
Is yet more kingly ; this attracts the Soul,
Governs the inner Man, the nobler part ;
That other o'er the Body only reigns,
And oft by Force, which to a generous Mind
So reigning can be no sincere Delight.
Besides to give a Kingdom hath been thought
Greater and nobler done, and to lay down
Far more magnanimous than to assume.
Riches are needless then, both for themselves,
And for thy reason why they should be sought,
To gain a Scepter, oft best better mis'd.



C H A P. III.

MILTON has been seen delivering his Thoughts on Wealth and Power in a perfectly right and true Way in the foregoing Chapter. He continues in the same way of thinking in the third Book, in which the Devil persists in tempting the Son of God to signalize himself in Arms for the sake of Glory and Fame. There are few Writers on these delicate Subjects who are not found to speak more conformably to vulgar Prejudices than to Reason and Truth. But every thing that *Milton* utters, is accompanied with strong Sense, with clear Light, with resistless Charms. His Doctrines in these Points, in which Mankind are generally deceiv'd, are more just, more rational, and more instructive, than those which any Philosopher before him has taught either in Prose or Verse. What Misery and Desolation! what Havock and Bloodshed! what Disorder and Confusion in human Affairs, have been owing to wrong Notions of Glory and Fame; to Notions which are quite the Reverse of what *Paradise Regain'd* conveys in these excellent Lines!

—What is Glory but the Blaze of Fame,
The People's Praise, if always Praise unmix'd?
And what the People but a Herd confus'd,

A miscellaneous Rabble, who extol
Things vulgar, and well-weigh'd, scarce worth the Praise?
They praise and they admire they know not what,
And know not whom, but as one leads the other;
And what Delight to be by such extoll'd,
'To live upon their Tongues and be their Talk,
Of whom to be despis'd were no small Praise?
His Lot who dares be singularly good.
Th' intelligent among them, and the wise
Are few, and Glory scarce of few is rais'd.

A little farther on, the Poet proceeds thus in the same noble Strains.

They err who count it glorious to subdue
By Conquest far and wide, to over-run
Large Countries, and in Field great Battles win,
Great Cities by Assault: What do these Worthies,
But rob, and spoil, burn, slaughter, and enslave
Peaceable Nations, neighbouring or remote,
Made captive, yet deserving Freedom more
Than those their Conquerours, who leave behind
Nothing but Ruin wheresoe'er they rove,
And all the flourishing Works of Peace destroy;
Then swell with Pride, and must be titled Gods,
Great Benefactors of Mankind, Deliverers,
Worshipp'd with Temple, Priest, and Sacrifice:

One is the Son of *Jove*, of *Mars* the other,
 Till Conqu'ror Death discovers them scarce Men,
 Rowling in brutish Vices, and deform'd,
 Violent or shameful Death their due Reward.
 But if there be in Glory aught of Good,
 It may by means far different be attain'd,
 Without Ambition, War, or Violence,
 By Deeds of Peace, by Wisdom eminent,
 By Patience, Temperance: I mention still
 Him whom thy Wrongs, with faintly Patience born,
 Made famous in a Land and Times obscure;
 Who names not now with Honour patient *Job*?
 Poor *Socrates*! who next more memorable?
 By what he taught and suffer'd for so doing,
 For Truth's sake suffering Death unjust, lives now
 Equal in Fame to proudest Conquerors.
 Yet if for Fame and Glory aught be done,
 Aught suffer'd; if young *African* for Fame
 His wasted Country freed from *Punic* Rage,
 The Deed becomes unprais'd, the Man at least,
 And loses, though but verbal, his Reward.

WHATEVER had been urg'd by the Tempter to recommend Glory
 and Fame, had been urg'd without Success. He proceeds therefore to re-
 mind *Jesus* that antient Prophecies had foretold and mark'd him out as
 the Successor of *David* in the *Jewish* Throne. But he adds withal, that
 tho' Prophecies were fulfilled, and *Jesus* was seated on that Throne,

yet that his Reign could not possibly be secure or lasting between the overruling Monarchies of *Parthia* and *Rome*, unless he could gain over one of them to his side. For accomplishing this, *Satan* offers his best Assistance, and to tempt our Saviour to comply with his Offer, carries him to the Summit of an exceeding high Mountain, from whence he might survey the Power and Pride of those vast Empires. The wide-stretch'd Prospect which the Reader may imagine he sees from the Mountain, is beautifully pictur'd.

It was a Mountain at whose verdant Feet
A spacious Plain out-stretch'd in Circuit wide
Lay pleasant ; from his side two Rivers flow'd,
Th' one winding, th' other strait, and left between
Fair Champain with less Rivers intervein'd,
Then meeting join'd their Tribute to the Sea.
Fertile of Corn the Glebe, of Oil and Wine;
With Herds the Pastures throng'd, with Flocks the Hills ;
Huge Cities and high-tow'r'd, that well might seem
The Seats of mightiest Monarchs ; and so large
The Prospect was, that here and there was room
For barren Defart fountainless and dry.

THE Geographical Description of the Eastern Countries that follows is very poetical, and far excelling any such Description in *Paradise Lost*, but it's too long to be here inserted. Nothing more shall be added to the foregoing Extracts out of the third Book, but the following admirable Lines in which the Poet describes a *Parthian* Army in Motion, with all the Preparation and Pomp of War.

He

He look'd and saw what Numbers numberless
The City Gates out-pour'd, light-armed Troops
In Coats of Mail, and military Pride ;
In Mail their Horses clad, yet fleet and strong,
Prancing their Riders bore, the Flower and Choice
Of many Provinces from Bound to Bound ;
From *Arachosia*, from *Gandaor* East,
And *Margiana* to the *Hircanian* Cliffs
Of *Caucasus*, and dark *Iberian* Dales,
From *Atropatia*, and the neighb'ring Plains
Of *Adiabene*, *Media*, and the South
Of *Sufiana*, to *Balsara's* Hav'n.
He saw them in their Forms of Battel rang'd,
How quick they wheel'd, and flying behind them shot
Sharp Sleet of arrowy Show'r against the Face
Of their Pursuers, and overcame by Flight :
The Field all Iron cast a gleaming brown,
Nor wanted Clouds of Foot, nor on each Horn
Cuirassiers all in Steel for standing Fight,
Chariots, *or* Elephants endorft with Towers
Of Archers, nor of lab'ring Pioneers
A Multitude with Spades and Axes arm'd
To lay Hills plain, fell Woods, or Valleys fill,
Or where Plain was, raise Hill, or overlay
With Bridges Rivers proud, as with a Yoke.

nor

Mules after these, Camels and Dromedaries,
And Waggon's fraught with Utenfils of War.



CHAP. IV.

THE Tempter, tho' perplex'd and troubled at his bad Success, is resolv'd to renew his Assaults, and to leave no Method of Temptation untried. The Comparisons which the Poet makes of his Conduct in the Beginning of the fourth Book are drawn in strong and lively Colours. Nature and Art are met together: The Harmony of Sounds and the Beauty of Imagination are combined to please the Reader in the following Lines,

But as a Man who had been matchless held
In Cunning, over-reach'd where least he thought,
To save his Credit, and for very Spight,
Still will be tempting him who foils him still,
And never cease, though to his Shame the more;
Or as a Swarm of Flies in Vintage-time,
About the Wine-press where sweet Moust is pour'd,
Beat off, returns as oft with humming Sound;

Or

Or furling Waves against a solid Rock,
 Tho' all to Shivers dash'd th' Assault renew,
 Vain Batt'ry, and in Froth or Bubbles end ;
 So *Satan*, whom Repulse upon Repulse
 Met ever, and to shameful Silence brought,
 Yet gives not o'er, though desp'rate of Success,
 And his vain Importunity pursues.

FROM the Eastern side of the Mountain *Jesus* is conducted to the Western side, from whence he surveys the *Roman* Empire and its Capital City *Rome*, which is thus nobly set to view.

The City which thou seest, no other deem
 Than great and glorious *Rome*, Queen of the Earth,
 So far renown'd, and with the Spoils enrich'd
 Of Nations ; there the Capitol thou seest
 Above the rest lifting *his* stately Head
 On the *Tarpeian* Rock, her Cittadel
 Impregnable, and there Mount *Palatine*
 Th' Imperial Palace, Compass huge, and high
 The Structure, Skill of noblest Architects,
 With gilded Battlements conspicuous far,
 Turrets, and Terrasses, and glitt'ring Spires.
 Many a fair Edifice besides, more like
 Houses of Gods (so well I have dispos'd
 My Airy Microscope) thou mayst behold,

its

Outside and Inside both, Pillars, and Roofs
 Carv'd Work, the Hand of fam'd Artificers
 In Cedar, Marble, Ivory, or Gold.

Thence to the Gates cast round thine Eye, and see
 What Conflux issuing forth, or entring in,

Prætors, Proconsuls to their Provinces

Hasting, or on Return, in Robes of State,

Lictors *and* Rods the Ensigns of their Power, *with*

Legions and Cohorts, Turms of Horse, and Wings;

Or Embassies from Regions far remote

In various Habits on the *Appian* Road,

Or on th' *Emilian*.————

THE Reply of the Son of God consists of several Lines well-deserving
 of Notice, particularly these on the Vanity of Embassies;

————Then Embassies thou shew'st
 From Nations far and nigh; what Honour that,
 But tedious Waste of Time to sit and hear
 So many hollow Compliments and Lyes,
 Outlandish Flatteries?————

And the following on the Causes of the Degeneracy and Servitude of the
Roman People :

For him I was not sent, nor yet to free
 That People Victor once, now vile and base,

Deservedly

Deservedly made vassal, who once just,
 Frugal, and mild, and temp'rate, conquer'd well,
 But govern ill the Nations under Yoke,
 Peeling their Provinces, exhausted all
 By Lust and Rapine ; first ambitious grown
 Of Triumph, that insulting Vanity ;
 Then cruel, by their Sports to Blood inur'd
 Of fighting Beasts, and Men to Beasts expos'd,
 Luxurious by their Wealth, and greedier still,
 And from the daily Scene effeminate.
 What wise and valiant Man would seek to free
 These thus degen'rate, by themselves enslav'd,
 Or could of inward Slaves make outward free ?

JESUS being Proof against all the Temptations of Glory and Power, and being suppos'd by the Devil to be more inclin'd to Contemplation and Study, is directed by him to the Schools of Philosophy, the great Fountains of human Learning, then flourishing at *Athens*. The Description of that City, together with the various Sects of the *Grecian* Sages, is overspread with Beauties. *Milton*, who seems particularly pleas'd with this Part of his Subject, has here soar'd above his usual Flights,

Τῷ καὶ ἀπὸ γλῶσσης μέλιτος γλυκίων ῥέει αὐδὴ.

Look once more e'er we leave this specular Mount
 Westward, much nearer by South-west, behold

Where

Where on th' *Ægean* Shore a City stands
 Built nobly, pure the Air, and light the Soil,
Athens the Eye of *Greece*, Mother of Arts
 And Eloquence, native to famous Wits
 Or hospitable, in her sweet Recess
 City or Suburban, studious Walks and Shades ;
 See there the Olive-Grove of Academe,
Plato's Retirement, where the *Attic* Bird
 Trills her thick-warbled Notes the Summer long ;
 There (flow'ry Hill) *Hymettus* with the Sound
 Of Bees industrious Murmur oft invites
 To studious musing ; there *Ilissus* rolls
 His whisp'ring Stream : Within the Walls then view
 The Schools of antient Sages ; his who bred
 Great *Alexander* to subdue the World,
Lyceum there, and painted *Stoa* next :
 There thou shalt hear and learn the secret Power
 Of Harmony in Tones and Numbers hit
 By Voice or Hand, and various-measur'd Verse,
Æolian Charms and *Dorian Lyric* Odes,
 And his who gave them Breath, but higher sung,
 Blind *Melissigenes* thence *Homer* call'd,
 Whose Poem *Phæbus* challeng'd for his own :
 Thence what the lofty grave Tragædians taught *Then*
 In Chorus or Iambic, Teachers best *Or Chorus in*
I Of

Of moral Prudence, with Delight receiv'd
 In brief sententious Precepts while they treat
 Of Fate, and Chance, and Change in human Life,
 High Actions and high Passions best describing :
 Thence to the famous Orators repair,
 Those antient, whose resistless Eloquence
 Wiielded at Will that fierce Democratie,
 Shook th' *Arsenal*, and fulmin'd over *Greece* *Arsenals*
 To *Macedon* and *Artaxerxes* Throne :
 To sage Philosophy next lend thine Ear,
 From Heav'n descended to the low-rooft House
 Of *Socrates*; see there his Tenement,
 Whom well-inspir'd the Oracle pronounc'd
 Wifest of Men; from whose Mouth issued forth
 Mellifluous Streams that water'd all the Schools
 Of Academicks old and new, with those
 Sirnam'd *Peripateticks*, and the Sect
Epicurean, and the *Stoick* severe.

IN our Saviour's next Reply to *Satan* are some excellent Lines on
 overmuch reading, which deliver very useful and instructive Truths.

———However many Books
 Wise Men have said are wearisome, who reads
 H Incessantly,

Incessantly, and to his reading brings not
 A Spirit and Judgment equal or superiour,
 (And what he brings, what needs he elsewhere seek ?)
 Uncertain and unsettled still remains,
 Deep vers'd in Books, and shallow in himself,
 Crude or intoxicate, collecting Toys,
 And Trifles for choice Matters, worth a Sponge ;
 As Children gath'ring Pebbles on the Shore.

THE Tempter almost hopeless of Success, having been foil'd at every Weapon, and baffled in every Wile, conveys our Saviour back to the Desert. There he leaves him wearied and wanting Rest at the Close of Day, whilst he summons all his Ministers and Powers of Darkness to assist in raising a dreadful Tempest, and in trying whether the Mind of the Son of God was to be shaken and subdued by Terrour. A stormy Night, and a fair Morning that succeeds it, are described here with every beautiful Circumstance. It scarcely is excell'd by any Description in *Paradise Lost*.

———Darkness now rose

As Day-Light sunk, and brought in lowring Night,
 Her shad'wy Offspring, unsubstantial both,
 Privation meer of Light and absent Day.
 Our Saviour meek and with untroubled Mind
 After his airy Jaunt, tho' hurried fore,
 Hungry and cold betook him to his Rest,

Wherever, under some Concourse of Shades
 Whose branching Arms thick intertwin'd might shield
 From Dews and Damps of Night his shelter'd Head,
 But shelter'd slept in vain, for at his Head
 The Tempter watch'd, and soon with ugly Dreams
 Disturb'd his Sleep; and either Tropic now
 'Gan thunder; *and* both Ends of Heav'n the Clouds *ut*
 From many a horrid Rift abortive pour'd
 Fierce Rain with Lightning mixt, Water with Fire
 In Ruin reconcil'd; nor slept the Winds
 Within their stony Caves, but rush'd abroad
 From the four Hinges of the World, and fell
 On the vext Wilderness, whose tallest Pines,
 Tho' rooted deep as high, and sturdiest Oaks
 Bow'd their stiff Necks, loaden with stormy Blasts,
 Or torn up sheer: Ill wast thou shrouded then,
 O patient Son of God, yet only stoodst
 Unshaken; nor yet staid the Terrour there,
 Infernal Ghosts, and hellish Furies round
 Environ'd thee, some howl'd, some yell'd, some shriek'd,
 Some bent at thee their fiery Darts, while thou
 Satt'st unappal'd in calm and sinless Peace.
 Thus pass'd the Night so foul till Morning fair
 Came forth with Pilgrim-steps in Amice grey,

Who

Who with her *radiant* Finger still'd the Roar perhaps *rosy*
 Of Thunder, * *chas'd the Clouds, and laid the Winds,*
 And grisly Spectres which the Fiend had rais'd
 To tempt the Son of God with Terrours dire.
 And now the Sun with more effectual Beams
 Had chear'd the Face of Earth, and dried the Wet
 From drooping Plant, or dropping Tree; the Birds,
 Who all things now behold more fresh and green,
 After a Night of Storm so ruinous,
 Clear'd up their choicest Notes in Bush and Spray
 To gratulate the sweet Return of Morn.

THAT the Writer of the foregoing Observations may not seem partial to *Milton*, he thinks himself oblig'd, having recounted the Excellencies of *Paradise Regain'd*, to confess that this invaluable Poem is not without Defects, and that some slight Blemishes may be here and there discern'd,

——— *velut si*

Egregio inspersos reprendas corpore nævos.

IN the first Book the Poet detains his Reader with a long, and low, and unpleasing Soliloquy of *Jesus*, made up of several Circumstances which

* *laid the Winds, and chas'd the Clouds,*

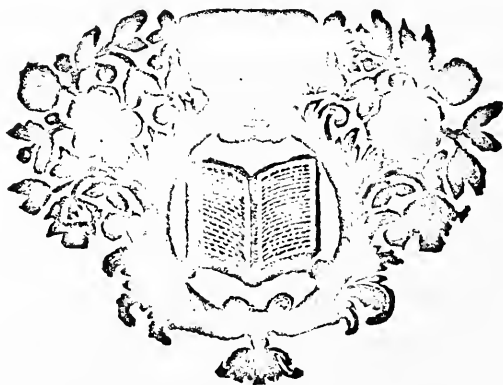
which are before related, and are partly repeated over again in a Soliloquy of the *Virgin Mary* in the second Book. In other Parts of his Poem he affects to borrow his Similitudes and Allusions from Romance and Fable, thereby mixing up suppos'd Realities with acknowledg'd Fictions; disfiguring and deforming his Subject, with unsuitable Images; sinking where he is to rise; lessening what he should augment; and overlaying thick Shade where he ought to throw on the strongest Light. There's an Instance of this in the third Book, where the Devil having given our Saviour a noble View of the *Parthian* Army marching out to Bat-tel, the Poet adds,

Such Forces met not, nor so wide a Camp
 When *Agrican* with all his Northern Pow'rs
 Besieg'd *Albracca*, as Romances tell,
 The City of *Gallaphrone*, from thence to win
 The fairest of her Sex *Angelica*
 His Daughter, fought by many Prowest Knights,
 Both *Paynim* and the Peers of *Charlemain*.

THE Reader has here the whole of the Remarks intended to be made on *Paradise Regain'd*. If the Remarker has open'd a new Field of Pleasure to his Countrymen, or discover'd hidden Stores of Instruction and Entertainment, he succeeds in his Aim of presenting the Fruits of a little Leisure to the Publick: He shall then think that he has not misemployed his Thoughts or his Time. Tho' he is not conceited of his own Judgment, yet he wishes, in respect to what he

has said of this neglected Poem, with which he confesses himself delighted, that the Readers may concur with him in the same Opinion, as he wishes they may share with him in the same Delight.

F I N I S.



PARADISE REGAINED,

A

P O E M,

IN

FOUR BOOKS,

BY

J O H N M I L T O N.

A N E W E D I T I O N,

WITH NOTES OF VARIOUS AUTHORS,

BY CHARLES DUNSTER, M.A.

και μοι δοκουσι θεία μοιρὰ ἡμῖν παρὰ τῶν θινῶν ΤΑΥΤΑ οἱ ἀγαθοὶ ποιῆται ἱρημύνουσιν.—PLATO.

London:

PRINTED FOR T. CADELL, JUN. AND W. DAVIES, (SUCCESSORS TO MR. CADELL,)
IN THE STRAND.

1795.

TO

THE RIGHT HONORABLE

GEORGE, EARL OF EGREMONT,

THIS EDITION

OF THE

P A R A D I S E R E G A I N E D

IS,

WITH SINCERE RESPECT, REGARD, AND GRATITUDE

INSCRIBED

BY

HIS MUCH OBLIGED AND FAITHFUL SERVANT,

CHARLES DUNSTER.

P R E F A C E.

THE present publication originates in an opinion, (which perhaps begins to prevail,) that the PARADISE REGAINED of our great English poet has never had justice done it either by critics or commentators. As it has been generally and unjustly under-rated, so it has been negligently and scantily illustrated. Bp. Newton, though an excellent scholar, was not, it has been said *, in every respect qualified for an Editor of Milton. His edition of the PARADISE LOST is however an able work; and has been most acceptable to the public. But his edition of our Author's other poems bears evident marks of haste: that of the PARADISE REGAINED in particular is extremely imperfect. Much here remained to be done. Hopes were entertained that the late Mr. Warton, whose eminence in every branch of criticism so peculiarly qualified him for the office, would have undertaken both the PARADISE REGAINED and the SAMSON AGONISTES. But that hope, (it is much to be regretted,) is no more: and, by an

* Preface to Warton's edition of the Juvenile Poems of Milton.

unfortunate accident *, the Editor is precluded from the possibility of benefiting by the collections which Mr. Warton had made for that purpose.

To rescue in some degree from neglect and oblivion, (by more ample illustration than it has hitherto received,) a poem, of which the great Author himself thought so highly, is the object of the present attempt; which, it is hoped, may not be unacceptable, at least to the admirers of Milton. At all events the pains of the Editor have not been without their recompence, in the very great pleasure which he has found from a closer examination of a poem replete with that species of intrinsic beauty, which, though it may not allure and fascinate at the first glance, is certain, when attentively considered, to engage and rivet the admiration.

OF the notes given in Bp. Newton's edition, the greater part are here retained; some are omitted, and some are

* On being informed of this work, Dr. Joseph Warton, with that liberality which generally attends superior attainments in literature, was perfectly disposed to have honoured me with the communication of his own and his late brother's remarks on the *Paradise Regained*. But the interleaved *Milton*, in which they were contained, on the removal of his books and papers from Winchester, was unfortunately lost or mislaid; so that, after the trouble of much search for it, he was prevented from accomplishing his benevolent intentions towards me.—*Interleaved Miltons*, in proportion to their value, seem doomed to unfortunate accidents. That of Mr. Thyer, (the very respectable auxiliary of Bp. Newton in his *Paradise Lost*,) was dropped upon the road by the carrier: and the very able notes, supplied by that gentleman, were furnished only from his recollection of what he had long before written.

considerably

considerably curtailed; the name of the author is always subjoined. Where any thing has been gleaned from the excellent edition of the *Juvenile Poems*, or from any other printed work, it is generally attributed to the writer from whom the remark is taken: when this is omitted, it is entirely accidental.—The Editor is accountable to but few persons for the favour of assistance. To one gentleman his obligations are indeed so considerable, that it might be difficult for him to state the extent of them with any degree of accuracy; but this is so far from being necessary, that he is not at liberty to mention the name of the friend to whom he is so materially indebted.

THE Reader, when he first casts his eye over the following work, may perhaps incline to think that the citations from Milton's other poems are too abundant; and that many passages, not absolutely material, particularly from the *PARADISE LOST*, have been transfused into the notes, so as to swell them unnecessarily. It is however hoped that none are given but what have some sort of tendency to illustrate the poem; and that, however they may be numerous, they will, on consideration, be found to have their use. In the excellent *OBSERVATIONS ON THE FAERY QUEEN* it is justly said, that "to produce an Author's IMITATIONS OF HIMSELF" is particularly useful in the three following respects: it discovers HIS FAVOURITE IMAGES; it teaches us how VARIOUSLY he expresses

expresses the same thought; and it often EXPLAINS DIFFICULT passages and words.

It may also be observed respecting this poem, that where we find the poet palpably referring to his greater work, it is either to some passage so eminently beautiful, as well to deserve being pointed out, or to some part, which seemed to look forward to future elucidation. Indeed the PARADISE REGAINED is so necessary a sequel to the PARADISE LOST, that we cannot but imagine that Milton, when he wrote the one, was not without an intention, (though not perhaps of writing the other exactly in the form, in which we now see it,) of producing something of the kind for the purpose of completing his subject. Accordingly the two poems mutually coincide with, and admirably illustrate, each other; while they comprehend the WHOLE of an argument the most interesting that can be to human beings,—to FALLEN and REDEEMED creatures.

THE
FIRST BOOK
OF
PARADISE REGAINED.

ARGUMENT OF BOOK I.

The Subject proposed. Invocation of the Holy Spirit.—The Poem opens with John baptizing at the river Jordan. Jesus coming there is baptized; and is attested, by the descent of the Holy Ghost, and by a voice from Heaven, to be the Son of God. Satan, who is present, upon this immediately flies up into the regions of the air: where, summoning his Infernal Council, he acquaints them with his apprehensions that Jesus is that seed of the woman, destined to destroy all their power, and points out to them the immediate necessity of bringing the matter to proof, and of attempting, by snares and fraud, to counteract and defeat the person, from whom they have so much to dread. This office he offers himself to undertake; and, his offer being accepted, sets out on his enterprize.—In the mean time God, in the assembly of holy Angels, declares that he has given up his Son to be tempted by Satan; but foretels that the Tempter shall be completely defeated by him:—upon which the Angels sing a hymn of triumph. Jesus is led up by the Spirit into the wilderness, while he is meditating on the commencement of his great office of Saviour of Mankind. Pursuing his meditations he narrates, in a soliloquy, what divine and philanthropic impulses he had felt from his early youth, and how his mother Mary, on perceiving these dispositions in him, had acquainted him with the circumstances of his birth, and informed him that he was no less a person than the Son of God; to which he adds what his own enquiries and reflections had supplied in confirmation of this great truth, and particularly dwells on the recent attestation of it at the river Jordan. Our Lord passes forty days, fasting, in the wilderness; where the wild beasts become mild and harmless in his presence. Satan now appears under the form of an old peasant, and enters into discourse with our Lord, wondering what could have brought him alone into so dangerous a place, and at the same time professing to recognize him for the person lately acknowledged by John, at the river Jordan, to be the Son of God. Jesus briefly replies. Satan rejoins with a description of the difficulty of supporting life in the wilderness; and entreats Jesus, if he be really the Son of God, to manifest his divine power, by changing some of the stones into bread. Jesus reproves him, and at the same time tells him that he knows who he is. Satan instantly avows himself, and offers an artful apology for himself and his conduct. Our blessed Lord severely reprimands him, and refutes every part of his justification. Satan, with much semblance of humility, still endeavors to justify himself; and, professing his admiration of Jesus and his regard for virtue, requests to be permitted at a future time to hear more of his conversation; but is answered, that this must be as he shall find permission from above. Satan then disappears, and the Book closes with a short description of night coming on in the desert.

PARADISE REGAINED.

BOOK I.

I, who ere while the happy garden sung
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind,
By one man's firm obedience fully try'd

PARADISE REGAINED.]

"Of *Paradise Regained*," says Johnson in his *Life of Milton*, "the general judgment seems now to be right; that it is in many parts elegant, and every where instructive." But surely this Poem has merits far superior to "occasional elegance," and "general instruction;" and that this is really the case is sufficiently implied in the immediately succeeding sentence, where it is justly observed, that "it was not to be supposed, that the author of *Paradise Lost* could ever write without great effusions of fancy, and exalted precepts of wisdom."

"The basis of *Paradise Regained*," says the same eminent biographer of our English poets, "is narrow; a dialogue without action can never please like an union of the narrative and dramatic powers."—Bentley also, in a note on *Paradise Lost*, B. x. 182. observes, that "Milton, when he wrote *that* passage, thought *Paradise* was chiefly *regained* at our Saviour's resurrection. 'This,' continues he, 'would have been a copious and sublime subject for a second poem. The wonders then to be described would have erected

"even an ordinary poet's genius; and in episodes he might have introduced his conception, birth, miracles, and all the history of his administration while on earth. And I much grieve, that instead of this, he should choose for the argument of his *Paradise Regained* the fourth chapter of Luke, *the temptation in the wilderness*; a dry, barren, and narrow ground to build an epic poem on. In that work he has amplified his scanty materials to a surprizing dignity; but yet, being cramped down by a wrong choice, without the expected applause."

Bp. Newton, in his *Life of Milton*, speaking of this Poem, says, "Certainly it is very worthy of the author, and, contrary to what Mr. Toland relates, Milton may be seen in *Paradise Regained* as well as in *Paradise Lost*; if it is inferior in poetry, I know not whether it is not superior in sentiment; if it is less descriptive, it is more argumentative; if it doth not sometimes rise so high, neither doth it ever sink so low; and it has not met with the approbation it deserves, only because it has not been more read and considered. His subject indeed is confined,

Through all temptation, and the tempter foil'd
 In all his wiles, defeated and repuls'd,
 And Eden rais'd in the waste wilderness.

5

“ and he has a narrow foundation to build upon ;
 “ but he has raised as noble a superstructure, as
 “ such little room and such scanty materials would
 “ allow.”

Mr. Thyer, in the concluding part of a note on the opening of the second book of this poem, likewise remarks the barrenness of the subject. “ If,” says he, “ the *Paradise Regained* is inferior, as “ indeed I think it must be allowed to be, to the “ *Paradise Lost*, it cannot be justly imputed, as “ some would have it, to any decay of Milton’s “ genius, but to his being cramped down by a “ barren and contracted subject.”—Bishop Warburton also pronounces the *plan* to be “ a very “ unhappy and defective one.”—But none of these learned critics seem to have considered what we may collect from our author himself; that he designed this poem for, what he terms, *the brief epic*, which he particularly distinguishes from the *great and diffuse epic*, of which kind are the great poems of Homer and Virgil, and his own *Paradise Lost*. In the introduction to the second book of his *Reason of Church-Government*, he says, “ Time “ serves not now, and perhaps I might seem too “ profuse, to give any certain account of what the “ mind at home, in the spacious circuits of her “ musing, hath liberty to propose to herself, “ though of highest hope and hardest attempting; “ whether that epic form, whereof the two poems “ of Homer, and those other two of Virgil and “ Tasso, are a *DIFFUSE*, and the book of Job a “ *BRIEF* model: or whether the rules of Aristotle “ herein are strictly to be kept, or nature to be “ followed, which, in them that know art, and use “ judgment, is no transgression, but an enriching “ of art.”—His model then we may suppose to have been in a great measure the book of Job; and however the subject which he selected may have been considered as narrow ground, and one that cramped his genius, there is no reason to imagine

that it was chosen hastily or inconsiderately. It was particularly adapted to the species of poem he meant to produce, namely, the *brief*, or *didactic*, epic. The basis he thought perfectly adequate to the superstructure which he meant to raise; to the merit of which the lapse of time bears the material testimony of a gradually increasing admiration.

Since the above was written, I am happy to add the opinion of a gentleman, whose judgment must have the greatest weight, if to have excelled eminently in poetry is, (as it should be supposed to be,) a title to judge of it in others. “ Milton,” says Mr. Hayley, “ had already executed one extensive divine poem, peculiarly distinguished by “ richness and sublimity of description: in framing “ a second he naturally wished to vary its effect; “ to make it rich in moral sentiment, and sublime “ in its mode of unfolding the highest wisdom that “ man can learn; for this purpose it was necessary “ to keep all the ornamental parts of the poem in due “ subordination to the precept. This delicate and “ difficult point is accomplished with such felicity; “ they are blended together with such exquisite “ harmony and mutual aid, that, instead of arraigning the plan, we might rather doubt if any possible change could improve it. Assuredly there “ is no poem of an epic form, where the sublimest “ moral is so forcibly and so abundantly united to “ poetical delight: the splendor of the poet does “ not blaze indeed so intensely as in his larger production; here he resembles the Apollo of Ovid, “ softening his glory in speaking to his son, and “ avoiding to dazzle the fancy that he may descend “ into the heart.” Hayley’s *LIFE OF MILTON*, prefixed to the new folio edition of Milton’s *POETICAL WORKS*, by Boydell and Nicoll, p. 126.

The same biographer, in another place, having spoken of the “ uncommon energy of thought and “ felicity of composition apparent in Milton’s two “ poems, however different in design, dimension,
 “ and

THOU Spirit, who ledst this glorious eremite
Into the desert, his victorious field,

"and effect," adds, "To censure the PARADISE REGAINED, because it does not more resemble the PARADISE LOST, is hardly less absurd, than it would be to condemn the Moon for not being a Sun, instead of admiring the two different luminaries, and feeling that both the greater and the less are equally the work of the same divine and inimitable power." p. 104.

1. *I, who ere while the happy garden sung
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind,]*

This is plainly an allusion to the ILLE EGO QUI QUONDAM, &c. attributed to Virgil.

Thus also Spenser :

Lo, I the man, whose Muse whilom did mask,
As time her taught, in lowly shepherd's weeds,
Am now enforc'd a far unfitter task,
For trumpets stern to change mine oaten reeds, &c.

Newton.

2. *By one man's disobedience, &c.—]*

The opposition of *one man's disobedience* in this verse to *one man's obedience* in verse 4. is somewhat in the stile and manner of St. Paul, Rom. v. 19. *For as by ONE MAN'S DISOBEDIENCE many were made sinners; so by THE OBEDIENCE OF ONE shall many be made righteous.*

Newton.

The argument of Paradise Lost was

——— MAN'S FIRST DISOBEDIENCE ———

3. *Recover'd Paradise—]*

It may seem a little odd, that Milton should impute the recovery of Paradise to this short scene of our Saviour's life upon earth, and not rather extend it to his agony, crucifixion, &c. But the reason no doubt was, that Paradise, *regained* by our Saviour's resisting the temptations of Satan, might be a better contrast to Paradise, *lost* by our first parents too easily yielding to the same seducing spirit. Besides he might, very probably, and indeed very reasonably, be apprehensive, that a subject, so extensive as well as sublime, might be too great a burden for his declining constitution, and

a task too long for the short term of years he could then hope for. Even in his Paradise Lost he expresses his fears, lest he had begun too late, and lest *an age too late, or cold climate, or years, should have damp'd his intended wing*; and surely he had much greater cause to dread the same now, and to be very cautious of launching out too far. *Thyer.*

7. *And Eden rais'd in the waste wilderness.]*

There is, I think, a particular beauty in this line, when one considers the fine allusion in it to the curse brought upon the Paradisiacal earth by the fall of Adam,—*Cursed is the ground for thy sake—Thorns also and thistles shall it bring forth to thee.* *Thyer.*

Thus in the FOURTH Book of this poem, Ver. 523.:

And follow'd thee still on to this WASTE WILD.

Waste is an epithet which our author had annexed to *wilderness* at an early period of his life. In his translation of the cxxxvith Psalm, written when he was only fifteen, he has

His chosen people he did bless
In the WASTEFUL wilderness.

In that instance, perhaps, he borrowed the whole phrase from his favorite Spenser :

Far hence (quoth he) IN WASTEFUL WILDERNESS
His dwelling is——

FAERY QUEEN, B. i. c. i. 32.

But the expression and the application of it, in this place, were evidently taken from a passage in Isaiah. C. li. 3.

"The Lord shall comfort Zion, he will comfort all her WASTE PLACES, and he will make her WILDERNESS LIKE EDEN, and her DESERT LIKE THE GARDEN OF THE LORD."

From whence Pope also, in his ELOISA TO ABELARD,

You rais'd these hallow'd walls, the desert smil'd,
And PARADISE WAS OPEN'D IN THE WILD.

133.

Against the spiritual foe, and brought'st him thence 10
 By proof the undoubted Son of God, inspire,
 As thou art wont, my prompted song, else mute,

8. *Thou Spirit, who ledst this glorious eremite
 Into the desert, his victorious field, &c.]*

This invocation is so supremely beautiful, that it is hardly possible to give the preference even to that in the opening of the *Paradise Lost*. This has the merit of more conciseness. Diffuseness may be considered as lessening the dignity of invocations on such subjects.

8. ——— who ledst this glorious eremite
 Into the desert,—]

It is said, *Mat. iv. 1. Then was Jesus led up of the spirit into the wilderness, to be tempted of the devil.* And from the Greek original *ἐρημὸς* the desert, and *ἐρημίτης* an inhabitant of the desert, is rightly formed the word *eremite*; which was used before by Milton in his *Paradise Lost*, iii. 474.

And by Fairfax, in his translation of Tasso, *Cant. 11. St. 4.*

And in Italian, as well as in Latin, there is *eremita*, which the French, and we after them, contract into *hermite*, *hermit*. *Newton.*

11. ——— inspire,
 As thou art wont, my prompted song, else mute,]

In the very fine opening of the NINTH Book of the *PARADISE LOST*, Milton thus speaks of the inspiration of the Muse:

If answerable still I can obtain
 Of my celestial patroness, who deigns
 Her nightly visitation, unimplor'd,
 And DICTATES TO ME SLUMBEKING, OR INSPIRES
 EASY MY UNPREMEDITATED VERSE.

So also in his invocation of *Urania*, at the beginning of the SEVENTH Book.

More safe I sing with mortal voice, unchang'd
 To hoarse or mute, though fall'n on evil days,
 On evil days though fall'n, and evil tongues;
 In darkness, and with dangers compass'd round,
 And solitude; yet not alone, WHILE THOU
 VISIT'ST MY SLUMBERS NIGHTLY, OR WHEN MORN
 PURPLES THE EAST; still govern thou my song,
 URANIA. ———

And in the introduction to the second book of *The Reason of Church-Government urged against Prelacy*, where he promises to undertake something, he yet knows not what, that may be of use and honour to his country, he adds, "This is not to be obtained but by devout prayer to that Eternal Spirit, who can enrich with all utterance and knowledge, and sends out his Seraphim, with the hallowed fire of his altar, to touch and purify whom he pleases."—Here then we see, that Milton's invocations of the Divine Spirit were not merely *exordia pro formâ*.—Indeed his prose works are not without their invocations.

12. ——— my prompted song, else mute,]

Milton's third wife, who survived him many years, related of him, that he used to compose his poetry chiefly in winter; and on his waking in a morning would make her write down sometimes twenty or thirty verses. Being asked, whether he did not often read Homer and Virgil, she understood it as an imputation upon him for stealing from those authors, and answered with eagerness, "he stole from nobody but the Muse who inspired him;" and, being asked by a lady present who the Muse was, replied, "it was God's grace and the Holy Spirit that visited him nightly."

Newton's Life of Milton.

Mr. Richardson also says, that "Milton would sometimes lie awake whole nights, but not a verse could he make; and on a sudden his poetical fancy would rush upon him with an *impetus or æstrum*." *Johnson's Life of Milton.*

Else mute might have been suggested by a passage of Horace's most beautiful ode to the Muse;

O testudinis aureæ
 Dulcem quæ strepitum, Pieri, temperas!
 O MUTIS quoque PISCIBUS
 Donatura CYCNI, si libeat, sonum!

L. iv. Ode 3.

Or

And bear, through heighth or depth of nature's bounds,
With prosperous wing full summ'd, to tell of deeds
Above heroic, though in secret done, 15
And unrecorded left through many an age ;
Worthy to have not remain'd so long unsung.

Or from Quintilian :———“ ipsam
“ igitur orandi majestatem, quâ nihil dii immor-
“ tales melius homini dederunt, et quâ remotâ
“ MUTA SUNT OMNIA, et luce præsentî et me-
“ moriâ posteritatis carent, toto animo petamus.”
L. xii. 11.

13. *And bear, through heighth or depth of nature's bounds,*]
Possibly in allusion to the expression of St. Paul,
“ *That ye may be able to comprehend with all*
“ *saints, what is the breadth, and length, and*
“ *DEPTH, and HEIGHTH.*” Ephes. iii. 8.

We may compare the following passage of Spen-
ser; which is much in Milton's own style.

Who now shall give unto me words and sound
Equal unto this haughty enterprise?
Or who shall lend me WINGS, WITH WHICH FROM
GROUND
MY LOWLY VERSE MAY LOFTILY ARISE,
AND LIFT ITSELF UNTO THE HIGHEST SKIES?
More ample spirit, than hitherto was wont,
Here needs me.———
FAERY QUEEN, B. ii. C. x. 1.

14. *With prosperous wing full summ'd,—]*
We have the like expression in Paradise Lost,
vii. 421.

They summ'd their pens——
and it was noted there that it is a term in falconry.
A hawk is said to be *full summ'd*, when all his
feathers are grown, when he wants nothing of the
sum of his feathers, *cui nihil de SUMMA pennarum*
deest, as Skinner says. Newton.

The *prosperous wing full summ'd*, on which the
poet is borne through “ *heightb and depth of na-*
“ *ture's bounds*,” resembles Horace's

Non usitatâ, nec tenui ferar
Penna, biformis per liquidum æthera

Vates; NEQUE IN TERRIS MORAEOR
LONGIUS.———
L. ii. ODE 20.

14. ————— of deeds
Above heroic,—]

Alluding, perhaps, in the turn of expression, to
the first verse of Lucan,

BELLA per Emathios PLUSQUAM CIVIVIA campos,
Jusque datum sceleri canimus.
Thyer.

Milton, in the opening of his NINTH Book of
the PARADISE LOST, notices warlike atchievements
as at that time the only subjects of *heroic song*;

Wars, hitherto the only argument
Heroic deem'd — — — —
— — — — THE BETTER fortitude
Of patience and heroic martyrdom
UNSUNG.———

16. *And unrecorded left through many an age;*
Worthy to have not remain'd so long unsung.]

Milton, in one of his early poems, particularly
notices Vida's CHRISTIAD, and specifies the *temp-*
tations of Christ as making a material part of the
subject.—Vida was a native of Cremona; of which
place he was also elected bishop.

These latent scenes confine my roving verse,
To this horizon is my Phœbus bound;
His god-like acts, and his TEMPTATIONS fierce,
And former sufferings other where are found;
Loud o'er the rest CREMONA's trump doth sound;
Me softer airs befit.———

ODE ON THE PASSION. St. 4.

It is true TEMPTATIONS here seem only to
mean trials; but of these the *temptation in the wil-*
derness certainly made a part.—Vida's descrip-
tion of the *Temptation* is very short.

Now had the great Proclamer, with a voice
 More awful than the sound of trumpet, cry'd
 Repentance, and Heaven's kingdom nigh at hand 20
 To all baptiz'd: to his great baptism flock'd
 With awe the regions round, and with them came
 From Nazareth the son of Joseph deem'd
 To the flood Jordan; came, as then obscure,
 Unmark'd, unknown; but him the Baptist soon 25
 Descry'd, divinely warn'd, and witness bore
 As to his worthier, and would have resign'd
 To him his heavenly office, nor was long
 His witness unconfirm'd: on him baptiz'd

18. ————— with a voice
 More awful than the sound of trumpet,—]

Lift up THY VOICE LIKE A TRUMPET, and shew
 my people their transgressions. Isaiah, lviii. 1.

For ye are not come unto the mount that might be
 touched, and that burned with fire, nor unto black-
 ness, and darkness, and tempest, and the SOUND OF
 A TRUMPET, and the VOICE OF WORDS; which
 voice they that heard intreated that the word should
 not be spoken unto them any more. Hebrews, xii. 18, 19.

20. Repentance, and Heaven's kingdom nigh at hand]

In those days came John the Baptist, preaching in
 the wilderness of Judea, and saying, REPENT YE;
 FOR THE KINGDOM OF HEAVEN IS AT HAND.

Mat. iii. 1. 2.

21. ————— to his great baptism flock'd
 With awe the regions round,—]

Then went out to him Jerusalem, and all Judea,
 and all THE REGION ROUND ABOUT JORDAN.
 Mat. iii. 5.

25. ————— but him the Baptist soon
 Descry'd, divinely warn'd,—]

John the Baptist had notice given him before,

that he might certainly know the Messiah by the
 Holy Ghost descending and abiding upon him.
*And I knew him not, but he that sent me to baptize
 with water, the same said unto me, Upon whom thou
 shalt see the Spirit descending and remaining on him,
 the same is he which baptizeth with the Holy Ghost.*
 John, i. 33. But it appears from St. Matthew,
 that the Baptist knew him, and acknowledged him
 before he was baptized, and before the Holy
 Ghost descended upon him. Mat. iii. 14. *I have
 need to be baptized of thee, and comest thou to me?*
 To account for which we must admit with Milton,
 that another divine revelation was made to him
 at this very time, signifying that this was the per-
 son, of whom we had such notice before. *Newton.*

26. ————— divinely warn'd,—]

To comprehend the propriety of this word *di-
 vinely*, the reader must have his eye upon the Latin
 DIVINITUS, from Heaven, since the word *divinely*
 in our language scarce ever comes up to this mean-
 ing. Milton uses it in much the same sense in
 PARADISE LOST, vii. 500.

She heard me thus, and though DIVINELY brought.
Thyer.

Heaven

Heaven open'd, and in likeness of a dove 30
 'The Spirit descended, while the Father's voice
 From Heaven pronounc'd him his beloved Son.
 That heard the Adversary, who, roving still
 About the world, at that assembly fam'd
 Would not be last, and, with the voice divine 35
 Nigh thunder-struck, the exalted man, to whom
 Such high attest was given, a while survey'd
 With wonder, then, with envy fraught and rage,
 Flies to his place, nor rests, but in mid air
 To council summons all his mighty peers, 40
 Within thick clouds and dark ten-fold involv'd,
 A gloomy consistory; and them amidst,
 With looks aghast and sad, he thus bespake.

33. ——— the Adversary,—]

Satan is frequently thus styled in the PARADISE LOST. See, iii. 156.—vi. 281.—and, ix. 947.—Satan, in Hebrew, signifies *the Adversary*. Hence PARADISE LOST, i. 81.;

—— To whom the Arch-enemy,
 And THENCE in Heaven call'd SATAN,——

33. ——— who, roving still
 About the world,—]

And the Lord said unto Satan, Whence comest thou? Then Satan answered the Lord, and said, FROM GOING TO AND FRO IN THE EARTH, AND FROM WALKING UP AND DOWN IN IT. Job. i. 7. —YOUR ADVERSARY THE DEVIL, as a roaring lion, WALKETH ABOUT, seeking whom he may devour. 1. Peter, v. 8.

41. Within thick clouds and dark ten-fold involv'd,]

Milton, in making Satan's residence to be in mid air, within thick cloud and dark, seems to have St. Austin in his eye, who, speaking of the re-

gion of clouds, storms, thunder, &c. says—" ad ista caliginosa, id est, ad hunc aerem, tanquam " ad carcerem, damnatus est diabolus, &c." Enarr. in Ps. 148. S. 9. Tom. 5. p. 1677. Edit. Bened. Thyer.

But Milton, in his PARADISE LOST. places the Deity also " amidst thick clouds and dark," taking his idea from the sublime descriptions in the Psalms;

" He made DARKNESS his secret place; his pavilion round about him were DARK WATERS, and " THICK CLOUDS of the skies." Psalm xviii. 11.

" CLOUDS AND DARKNESS are round about " him." Psalm xcvi. 2.

————— How oft amidst

THICK CLOUDS AND DARK does Heaven's all-ruling Sire Choose to reside, his glory unobscur'd, And with the majesty of darkness round Covers his throne! —

PARADISE LOST, ii. 263.

41. A gloomy consistory;—]

This

O ancient Powers of air, and this wide world,
(For much more willingly I mention air,

45

This is in imitation of Virgil, *ÆN.* iii. 677.;

Cernimus astantes nequicquam lumine torvo
Ætneos fratres, cœlo capita alta ferentes,
CONCILIIUM HORRENDUM.

By the word *consistory*, I suppose Milton intends to glance at the meeting of the Pope and Cardinals so named, or perhaps at the episcopal tribunal, to all which sorts of courts or assemblies he was an avowed enemy. The phrase *concilium horrendum* Vida makes use of upon a like occasion of assembling the infernal powers. *CHRIST. LIB. I.*;

Protinus acciri diros ad regia fratres
Limina CONCILIIUM HORRENDUM.

And Tasso also, in the very same manner;
Cant. iv. St. 2.

Che sia commanda il popol suo raccolto
(CONCILIO HORRENDO) entro la regia soglia.

Thyer.

Gloomy consistory is similar to the description of the same infernal council in the *PARADISE LOST*, where Milton terms them a *dark divan*;

Forth rush'd in haste the great consulting peers,
Rais'd from their DARK DIVAN,—

x 457-

44. O ancient Powers of air, and this wide world,]

So the devil is called in scripture *the prince of the power of the air*, Eph. ii. 2. and evil spirits are termed *the rulers of the darkness of this world*. Eph. vi. 12. Satan here summons a council, and opens it as he did in the *PARADISE LOST*: but here is not that copiousness and variety which is in the other; here are not different speeches and sentiments adapted to the different characters; it is a council without a debate; Satan is the only speaker. And the author, as if conscious of this defect, has artfully endeavoured to obviate the objection, by saying that their danger

—— admits no long debate,

But must with something sudden be oppos'd.

And afterwards,

—— no time was then

For long indulgence to their fears or grief.

The true reason is, he found it impossible to exceed or equal the speeches in his former council, and therefore has assigned the best reason he could for not making any in this. *Newton.*

The object of this council, it should be recollected, is not to debate, but merely for Satan to communicate to his compeers his apprehensions of their approaching danger, and to receive from them a sort of commission to act, in prevention of it, as circumstances might require, and as he should judge best. This gives the poet an opportunity of laying open the motives and general designs of the great antagonist of his hero. A council, with a debate of equal length to that in the second Book of the *Paradise Lost*, would have been totally disproportionate to this *brief epic*; which, from the nature of its subject, already perhaps abounds too much in speeches.—In the second book of this poem, where this infernal council is again assembled, a debate is introduced, which, though short, is very beautiful.

44. O ancient Powers of air, and this wide world,
(For much more willingly I mention air,
This our old conquest, than remember Hell,
Our hated habitation,) well ye know &c.]

“Every parenthesis” says Lord Monboddoo, “should contain matter of weight; and if it throws “in some passion or feeling, it is so much the better, “because it furnishes the speaker with a proper occasion to vary the tones of his voice, which ought “always to be done in speaking a parenthesis, but is “never more properly done than when some passion “is to be expressed.” *ORIGIN AND PROGRESS OF LANGUAGE*, Part II. B. iv. 6. This precept is carried too far, when applied to *every* parenthesis; as it excludes entirely the parenthesis of mere explanation, which is often a very necessary figure. But it must be allowed that where a parenthesis, containing “matter of weight and pathos,” is introduced in a speech, it has certainly a fine effect; of which this passage of the *PARADISE REGAINED* is an eminently striking instance.—

“The

This our old conquest, than remember Hell,
 Our hated habitation,) well ye know
 How many ages, as the years of men,
 This universe we have possess'd, and rul'd,
 In manner at our will, the affairs of earth,
 Since Adam and his facil consort Eve
 Lost Paradise, deceiv'd by me; though since
 With dread attending when that fatal wound

50

"Ancients," the same writer had just before observed, "were fond of the parenthesis; and particularly Demosthenes. "Milton," he adds, "in this as in other things followed their taste and judgment, thinking he could not vary his composition sufficiently, nor sometimes convey the sense, so forcibly as he could wish, without the use of this figure."——I cannot but express my surprise that this writer, to whom we are indebted for so many judicious criticisms on Milton's style of composition, should never, (in any one instance, I believe,) have cited a single passage from the *PARADISE REGAINED*. Possibly, like many other learned persons, he is but little acquainted with this poem; which, I conceive, would have furnished him with examples as striking, and as closely applying to many of his remarks on the writings of our author, as any that he has himself selected from the *PARADISE LOST*. Indeed I cannot help fancying that the general tenour of his observations applies more directly to this second poem than even to the *PARADISE LOST*; particularly where, having noticed the great skill of the Ancients in composition, he points out Milton as singularly forming his style on their chaste model, and abounding in passages which are "beautiful and sublime, without metaphor or figure, or any thing of what is now called *fine language*!" (See *DISSERTATION On the Composition of the Ancients*, at the end of the SECOND Volume of the *ORIGIN AND PROGRESS OF LANGUAGE*.)——If I am right in this suppo-

sition; if it should happen to be the fact that the learned critic has, from the consideration of the *PARADISE LOST* alone, deduced a variety of observations on the excellence of our author's style and composition, which in a particular manner apply to the *PARADISE REGAINED*;—it seems necessarily to follow that Milton, instead of sinking beneath the allowed perfection of his preceding poem, has in this last work not only continued to write in his usual dignified and classical manner, but has even carried his mode of writing to a higher degree of eminence, so as more strikingly to exemplify the species of excellence attributed to him by the author of the *ORIGIN AND PROGRESS OF LANGUAGE*.

45. ————— air,
This our old conquest,—]

————— through the AIR,
 THE REALM ITSELF OF SATAN LONG USURP'D;
PARADISE LOST, x. 188.

51. ————— *his facil consort Eve]*
 Thus in the *PARADISE LOST*, ix. 1158.

Too FACIL then thou didst not much gainsay,
 Nay didst permit, approve, and fair dismiss.
 And again, B. iv. 967.

The FACIL gates of Hell too slightly barr'd—

53. ————— attending—]
i. e. waiting, expecting; from the French attendre.
 Or in their pearly shells at ease ATTEND
 Moist nutriment —————

PARADISE LOST, vii. 407.

Shall be inflicted by the seed of Eve
 Upon my head. Long the decrees of Heaven 55
 Delay, for longest time to him is short;
 And now, too soon for us, the circling hours
 This dreaded time have compass'd, wherein we
 Must bide the stroke of that long-threaten'd wound,
 (At least if so we can, and by the head 60
 Broken be not intended all our power
 To be infring'd, our freedom and our being,

——— and patiently ATTEND
 My dissolution———

IBID. xi. 551.

Milton frequently makes use of Gallicisms.
 Thus he has *defend*, in THIS poem, in the sense of
forbid, from the French *defendre*;

——— no interdict

DEFENDS the touching of these viands pure.—

ii. 370.

And in PARADISE LOST, xi. 86. he terms the
 forbidden fruit, "that DEFENDED fruit."

53. ———— when that fatal wound
 Shall be inflicted by the seed of Eve
 Upon my head.—]

Between thee and the woman I will put
 Enmity, and between her and thy seed;

HER SEED SHALL BRUISE THY HEAD, thou bruise
 his heel.

PARADISE LOST, x. 179.

55. ———— Long the decrees of Heaven
 Delay, for longest time to him is short;]

"This observation, that "the decrees of Heaven
 "are long delayed," must be understood as being
 limited to this particular instance; or to its being
sometimes, not always so. Why any interval should
ever occur between the decrees of the Almighty
 and his execution of them, a reason is immediately
 subjoined, which forms a peculiarly fine transition
 to the succeeding sentence. Time is as nothing to
 the Deity; long and short having in fact no exist-
 ence to a Being with whom all duration is present.

Time to human beings has its stated measurement,
 and by this Satan had just before estimated it;

How many ages, as the years of men,

This universe we have possess'd, ——

Time to guilty beings, human or spiritual, passes
 so quick, that the hour of punishment, however
 protracted, always comes too soon;

And now, TOO SOON FOR US, the circling hours

This dreaded time have compass'd, wherein we

Must bide the stroke of that LONG-THREATEN'D wound.

57. ———— the circling hours]

Milton seems fond of this expression to mark the
 recurrence of times and seasons. In the opening
 of the SIXTH Book of the PARADISE LOST, he
 describes the morn

Wak'd by the CIRCLING hours———

And in the SEVENTH Book, Ver. 342. he speaks
 of the

——— CIRCLING years.

Thus Virgil, GEORGIC. ii. 402.

——— redit labor actus in orbem,

Atque in se sua per vestigia volvitur annus.

Κυκλῆω to *circle*, as used by the Greek poets, some-
 times signifies to *lead the choral dance*.—The *circling*
hours, then, are the same "with the hours in dance."

——— universal Pan,

Knit with the Graces and THE HOURS IN DANCE,

Lcd on the eternal spring———
 PARADISE LOST, iv. 266.

In

In this fair empire won of earth and air,)
For this ill news I bring, the woman's seed,
Destin'd to this, is late of woman born. 65
His birth to our just fear gave no small cause ;
But his growth now to youth's full flower, displaying
All virtue, grace, and wisdom to achieve
Things highest, greatest, multiplies my fear.
Before him a great prophet, to proclaim 70
His coming, is sent harbinger, who all
Invites, and in the consecrated stream
Pretends to wash off sin, and fit them, so
Purified, to receive him pure, or rather
To do him honor as their king: all come, 75
And he himself among them was baptiz'd,
Not thence to be more pure, but to receive
The testimony of Heaven, that who he is
Thenceforth the nations may not doubt; I saw
The prophet do him reverence; on him, rising 80
Out of the water, Heaven above the clouds

74. Purified, to receive him pure,—]
Alluding to the Scripture expression, 1 John,
iii. 3. And every man that bath this hope in him,
PURIFIETH HIMSELF EVEN AS HE IS PURE.
Newton.
81. ————— Heaven above the clouds
Unfold her crystal doors;—]
Thus Milton, in his Latin poem on the death of
Felton, Bp. of Ely, written at the age of seventeen;
Erraticorum siderum per ordines,
Per lætæas vehor plagas,

Velocitatem sæpe miratus novam;
Doncc NITENTES AD FORES
Ventum est OLYMPI, ET REGIAM CRYSTALLI-
NAM, et
Stratum smaragdis atrium.
St. Matthew (iii. 16.) says, the Heavens were
OPENED; St. Mark (i. 10.) that they were cloven
or rent, σχιζομενους. Thus also, Psalm lxxviii. 23.
So he commanded the clouds above, and OPENED
THE DOORS OF HEAVEN.
The Latin and Greek poets describe the Heavens
absolutely opened, or burst asunder.
C 2
Thus

Unfold her crystal doors; thence on his head
A perfect dove descend, (whate'er it meant,)

Thus Virgil, *ÆN.* ix. 20.

—— vidco MEDIUM DISCEDERE CÆLUM,

where some copies read *discindere*; and Homer, *IL.* viii. 554.

—— εἰς αὐτὸν δ' ἀπ' Ἑρπᾶθ' ἀσπερὸς αἰθήρ.

IL. viii. 558.

Wetstein, on the passage in St. Mark above referred to, cites from *Phlegon* the phrase ΕΞΧΙΣΘΗ Ο ΟΥΡΑΝΟΣ.—Livy, relating the prodigies which preceded Hannibal's entrance into Italy in the second Punic war, mentions a great light that was said to have shone at Falerii from the Heavens, *which appeared to be rent with a great chasm*.—"Faleriis "CÆLUM FINDI VISUM VEEUT MAGNO HIATU; "quaque patuerit, ingens lumen effulsisse." *L.* xxii. C. 1.—Pliny speaks of "CÆLI IPSIUS HIATUS, "quod vocant CHASMA." *L.* ii. C. 26.—And Seneca says, "Sunt CHASMATA, cum aliquando "CÆLI SPATIUM DISCEDIT, et flammam DE- "HISCENS velut in abdito ostentat." *Nat. QUÆST.* *L.* i. C. 14.—See Parkhurst's GREEK LEXICON; Vox, Σχίζω.

83. *A perfect dove descend,—]*

He had expressed it before, *Ver.* 30. *in likeness of a dove*, agreeably to St. Matthew, *the Spirit of God descending like a dove*, iii. 16. and to St. Mark, *the Spirit like a dove descending upon him*, i. 10. But as Luke says, that *the Holy Ghost descended in a bodily shape*, iii. 22. the poet supposes with Tertullian, Austin, and others of the fathers, that it was a real dove, as the painters always represent it.

Newton.

The ancient fathers were in general of this opinion; but some of the later commentators consider the *ὡς αἰ περὶ στίχων* to relate only to the *manner* of a dove's descending upon any thing, and suppose that the luminous appearance, which issued from the skies, came down upon Christ, and hung hovering over his head, after the manner and motion of a dove. It is difficult however to reconcile this

with what is said (Luke, iii. 22.) that "*the Holy Ghost descended in a bodily shape, like a dove*." Bp. Pearce indeed understands the words *σωματικῶς εἶδεν* not to mean *bodily shape*, but rather *bodily appearance*; for "Luke," says he, "means "by *εἶδεν* what John *εἶδε σατω*, namely, the Holy "Ghost manifesting himself in a bright light or "glory, called by the Jews the *Shechinah*, which "light had a bodily appearance, and descended "upon Jesus after the same manner as a dove de- "scends to the earth."—But nothing can be plainer or more determinate than the expression of St. Luke; and it matters little whether we render *σωματικῶς εἶδεν* *bodily shape*, or *bodily appearance*. The question is not whether the Holy Spirit descended in the *real corporeal* form of a dove; but whether it descended *apparently* in the *shape* of a dove, or resembled a dove *only* in its *manner of descending*, and not in its *bodily shape or appearance*. It is not easy to understand what Bp. Pearce means by the *Shechinah*, or Divine Light, having a *bodily appearance*; a term which surely cannot be applied to light. A *bodily appearance* must imply somewhat that has, or appears to have, dimensions, and that is, or seems to be, tangible; and the word *σωματικῶς* seems purposely used in contradistinction to a *spiritual* appearance, such as the light on Mount Sinai and the *Shechinah*. Fire and light, considered as abstracted from burning bodies, have no bodily appearance; and to ascribe any such to them is to pervert both fact and language.

Milton, where he says, from scriptural authority, that "God is Light," (*PARADISE LOST*, iii. 3.) describes light, not as having the semblance of a body, but as

Bright effluence of bright essence increate.

Vida, like Milton, describes the Holy Ghost descending as a "perfect dove;"

Protinus aurifluo Jordanes gurgite fulsit,
Et superũ vasto intonuit domus alta fragore:
Insuper et cœli claro delapsa columba est
Vertice per purum, candenti argentea pluma

Terga,

And out of Heaven the sovran voice I heard,
“ This is my Son belov’d, in him am pleas’d.” 85
His mother then is mortal, but his sire
He who obtains the monarchy of Heaven:
And what will he not do to advance his Son?
His first-begot we know, and sore have felt,
When his fierce thunder drove us to the deep: 90
Who this is we must learn, for man he seems
In all his lineaments, though in his face

Terga, sed auratis circum et rutilantibus alis:
Jamque viam late signans super astitit ambos,
Cœlestique aurâ pendens afflavit utrumque.
Vox simul et magni rubrâ genitoris ab æthrâ
Audita est, nati dulcem testantis amorem.
CHRISTIAD. iv. 214.

86 His mother then is mortal, but his sire
He who obtains the monarchy of Heaven:]
A virgin is his mother, BUT HIS SIRE
THE POWER OF THE MOST HIGH,——
PARADISE LOST, xii. 368.

87. He who obtains the monarchy of Heaven:]
Obtains is in the sense of *obtinea* in Latin; to
bold, retain, or govern.

89. ——— and sore have felt,
When his fierce thunder drove us to the deep:]

In reference to the sublime description, in the
PARADISE LOST, of the Messiah driving the rebel
Angels out of Heaven;
—— Full soon
Among them he arriv’d, IN HIS RIGHT HAND
GRASPING TEN THOUSAND THUNDERS, which he sent
Before him, such as in their souls infix’d
Plagues; they astonish’d all resistance lost,
All courage; down their idle weapons dropp’d;
O’er shields and helmets and helm’d heads he rode
Of Thrones and mighty Seraphims prostrate.
* * * * *
Yet half his strength he put not forth, but check’d
His thunder in mid volley; for he meant
Not to destroy, but root them out of Heaven:

The overthrown he rais’d, and, as a herd
Of goats or timorous flock together throng’d,
DROVE THEM BEFORE HIM THUNDER-STUCK, pur-
sued
With terrors and with furies, to the bound
And crystal wall of Heaven, which opening wide
Roll’d inward. and a spacious gap disclos’d
Into THE WASTEFUL DEEP; the monstrous sight
Struck them with horror backward, but far worse
Urg’d them behind; headlong themselves they threw
Down from the verge of Heaven; ETERNAL WRATH
BURNT AFTER THEM TO THE BOTTOMLESS PIT.
vi. 834.

91. Who this is we must learn,—]

Our author favors the opinion of those writers,
Ignatius and others among the ancients, and Beza
and others among the moderns, who believed that
the Devil, though he might know Jesus to be some
extraordinary person, yet knew him not to be the
Messiah, the Son of God. *Newton.*

It was requisite for the poet to assume this
opinion, as it is a necessary hinge on which part
of the poem turns.

92. In all his lineaments,—]

Milton, in the FIFTH Book of his PARADISE
LOST, describing Raphael, when on his arrival at
Paradise, he resumes his own *proper shape* of “a
“ seraph wing’d,” says
—— six wings he wore to shade
HIS LINEAMENTS DIVINE ——

The glimpses of his father's glory shine.
 Ye see our danger on the utmost edge
 Of hazard, which admits no long debate,
 But must with something sudden be oppos'd,
 (Not force, but well-couch'd fraud, well-woven snares,) 95

93. *The glimpses of his Father's glory shine.*]

Milton, in almost every place of the *PARADISE LOST*, where the Son of God is mentioned, speaks of him in terms somewhat similar.

———— on his right

THE RADIANT IMAGE OF HIS GLORY sat,
 His only Son ———

iii. 62.

Beyond compare the Son of God was seen
 Most glorious, IN HIM ALL HIS FATHER SHONE
 Substantially express'd ———

138.

Thee next they sang, of all creation first,
 Begotten Son, divine similitude,
 IN WHOSE CONSPICUOUS COUNTEenance WITHOUT
 CLOUD

MADE VISIBLE THE ALMIGHTY FATHER SHINES,
 Whom else no creature can behold; ON THEE
 IMPRESS'D THE EFFULGENCE OF HIS GLORY ABIDES,
 Transfus'd on thee his ample spirit rests.

383.

Son, thou in whom MY GLORY I BEHOLD
 In full resplendence ———

v. 719.

Effulgence of my glory, Son belov'd.
 SON, IN WHOSE FACE INVISIBLE IS BEHELD
 VISIBLY, WHAT BY DEITY I AM ———

vi. 680.

94. ——— on the utmost edge
 Of hazard, —]

Bp. Newton says this is borrowed from Shakespeare's *ALL'S WELL THAT ENDS WELL*, Act III. Scene 3.

We'll strive to bear it, for your worthy sake,
 TO THE EXTREME EDGE OF HAZARD; ———

It is certainly a strong coincidence of expression. But Milton may be supposed to have had in his mind a passage in Homer: from whom Shakespeare might also have borrowed a metaphor so perfectly Grecian, by the means of his friend Chapman's version.

Νῦν γὰρ δὴ παύσσειν ΕΠΙ ΞΥΡΟΥ ΙΣΤΑΤΑΙ
 ΑΚΜΗΣ

Η μάλα λυγρὸς αὐθρὸς Αχαιῶες, πρὶ βιῶναι.

IL. x. 173.

Each single Greek, in this conclusive strife,
 Stands on the sharpest edge of death, or life.

Ροβι.

For the very frequent use of *Επὶ ξυρῇ ακμῆς*, among the Greek writers, see a note of Valckenaer on *Herodotus*, L. vi. C. 11. — And Warton on *Theocritus*, IDYLL. xxii. 6.

Milton has twice used nearly the same expression in his *PARADISE LOST*;

———— on the perilous EDGE
 Of battle, when it rag'd, ———

i. 276.

On the rough EDGE of battle, ere it join'd, ———

vi. 108.

where I am not a little surprised to find Bp. Newton and Dr. Jortin both endeavouring to trace out the phrase, without being at all aware that it was so common an expression among the Greeks, as to be quite proverbial. See *Lucian*, *JUPITER TAGGED*. Tom. ii. p. 605. Ed. Reitz.

97. ——— well-couch'd fraud, —]

Satan, in the beginning of the *FOURTH* Book of *PARADISE LOST*, having, while addressing his fine speech to the Sun, manifested by his furious gestures the violent passions that agitated him, is described as presently assuming a more tranquil appearance, for fear of observation or discovery. The description of this is consistent with the character of fraud and artifice, which this part of his speech here displays; and has some resemblance to it in the expressions. It is said that he

Each perturbation smooth'd with outward calm,
 Artificer of fraud; and was the first

That

Ere in the head of nations he appear,
 Their king, their leader, and supreme on earth.
 I, when no other durst, sole undertook 100
 The dismal expedition to find out
 And ruin Adam; and the exploit perform'd
 Successfully: a calmer voyage now
 Will waft me; and the way, found prosperous once,
 Induces best to hope of like success. 105

HE ended, and his words impression left
 Of much amazement to the infernal crew,

That practis'd FALSEHOOD under saintly show,
 Deep malice to conceal, COUCH'D with revenge—

97. ————— *well woven snares,]*

Thus Virgil, *ÆN.* vi. 570.;

———— *fraus inexta clienti;*

And Silius Italicus, iii. 233.;

———— *docilis fallendi, et NECTERE TECTOS*
ARTE DOLOS; ———

100. *I, when no other durst, sole undertook*
The dismal expedition &c.—]

The fear and unwillingness of the other fallen
 Angels to undertake this dismal expedition, is thus
 described in the *PARADISE LOST*;

———— All sat mute,

Pondering the danger with deep thoughts; and each
 In others countenance read his own dismay
 Astonish'd: none, among the choice and prime
 Of those heaven-warring champions, could be found
 SO HARDY AS TO PROFFER OR ACCEPT
 ALONE THE DREADFUL VOYAGE —————

ii. 420.

The speech of Satan, which follows, is supremely
 excellent. I cannot but figure to myself the poet,
 conscious of its sublime merit, referring in this
 place with secret satisfaction to the highly-finished
 conclusion of it.

But I should ill become this throne, O Peers,
 And this imperial sovereignty, adorn'd

With splendor, arm'd with power, if aught propos'd,
 And judg'd of public moment, in the shape
 Of difficulty or danger could deter
 Me from attempting. Wherefore do I assume
 These royalties, and not refuse to reign,
 Refusing to accept as great a share
 Of hazard as of honor, due alike
 To him who reigns, and 'so much to him due
 Of hazard more as he above the rest
 High-honor'd sits? Go therefore, mighty Powers,
 Terror of Heaven, though fallen; intend at home,
 While here shall be our home, what best may ease
 The present misery, and render Hell
 More tolerable, if there be cure or charm
 To respite, or deceive, or slack the pain
 Of this ill mansion: intermit no watch
 Against a wakeful foe, while I abroad,
 Through all the coasts of dark destruction, seek
 Deliverance for us all: THIS ENTERPRISE
 NONE SHALL PARTAKE WITH ME.

ii. 445.

103. ————— *a calmer voyage now*
Will waft me;]

Thus, in *PARADISE LOST*, ii. 1041, where
 Satan begins to emerge out of chaos, it is said
 the remainder of the journey became so much
 easier,

That Satan with less toil, and now with ease,
 WAITS ON THE CALMER WAVE —————

Distracted

Distracted and surpris'd with deep dismay
 At these sad tidings ; but no time was then
 For long indulgence to their fears or grief : 110
 Unanimous they all commit the care
 And management of this main enterprize
 To him, their great dictator, whose attempt
 At first against mankind so well had thriv'd
 In Adam's overthrow, and led their march 115
 From Hell's deep vaulted den to dwell in light,
 Regents, and potentates, and kings, yea Gods,
 Of many a pleasant realm and province wide.
 So to the coast of Jordan he directs
 His easy steps, girded with snaky wiles, 120

116. ——— *Hell's deep vaulted den—*

In the PARADISE LOST, there are some similar descriptions of Hell. It is termed

——— the FIERY CONCAVE———

ii. 635.

And the Devils are described,

Hovering on wing under THE COPE OF HELL.

i. 345.

And speaking of Satan, when he has raised himself from the burning lake, and moves on the dry land of the infernal regions, it is said,

——— the torrid clime

Smote on him sore besides, VAULTED WITH FIRE.

i. 297.

117. *Regents, and potentates, and kings, yea Gods,
 Of many a pleasant realm and province wide.]*

——— god-like shapes, and forms

Excelling human, princely dignities,

And powers that erst in Heaven sat on thrones.

PARADISE LOST, i. 358.

119. ——— *to the coast of Jordan—*

The wilderness, where our Saviour underwent his forty days temptation, was on the same bank of

Jordan where the baptism of John was ; St. Luke witnessing it, that Jesus being now baptized, *πισ-
 τειψεν απο τη ιορδανη*, returned from Jordan.

Newton.

120. *His easy steps,—*

In reference, (as Bp. Newton has observed,) to the calmness or easiness of his present expedition, compared with the danger and difficulty of his former one to ruin mankind. Accordingly Satan in the conclusion of his speech had said,

——— a calmer voyage now

Shall waft me;——

But *easy steps* seem here also to include an intended contrast with a passage in the FIRST Book of the PARADISE LOST, where, speaking of Satan, it is said,

His spear, to equal which the tallest pine,

Hewn on Norwegian hills to be the mast

Of some great ammiral, were but a wand,

He walk'd with, to support UNEASY STEPS

Over the burning marle.——

297.

120. ———— *girded with snaky wiles,]*

Girded

Where he might likeliest find this new-declar'd,
 This man of men, attested Son of God,
 Temptation and all guile on him to try;
 So to subvert whom he suspected rais'd
 To end his reign on earth, so long enjoy'd : 125
 But, contrary, unweeting he fulfill'd
 The purpos'd counsel, pre-ordain'd and fix'd,
 Of the most High; who, in full frequency bright
 Of Angels, thus to Gabriel smiling spake.

Girded with snaky wiles alludes to the habits of sorcerers and necromancers, who are represented in some prints as girded about the middle with the skins of snakes and serpents. *Newton.*

But *girded* here seems used only in a metaphorical sense; as in Scripture the Christian, properly armed, is described having his *loins girt about with truth*. (Ephes. vi. 14.) "*Girded with snaky wiles*" is equivalent to the "*dolis instructus*" of Virgil, *ÆN.* ii. 152.—Thus also, in the beginning of the THIRD Book of this poem, Satan is described,

At length COLLECTING ALL HIS SERPENT WILES.

128. ————— in full frequency—]

Thus, in the PARADISE LOST, i. 794.;

The great Seraphic Lords and Cherubim
 In close recess and secret conclave sat,
 A thousand demi-gods on golden seats,
 FREQUENT AND FULL.

And he has the same expression of *full frequency*, in the SECOND Book of this poem, Ver. 130.

129. ————— thus to Gabriel smiling spake.]

This speech is properly addressed to Gabriel, among the Angels, as he seems to have been the Angel particularly employed in the embassies and transactions relating to the Gospel. Gabriel was sent to inform Daniel of the famous prophecy of the seventy weeks; Gabriel notified the conception of John the Baptist to his father

Zacharias, and of our blessed Saviour to his Virgin Mother. The Jewish Rabbis say that Michael was the minister of severity, but Gabriel of mercy: accordingly our poet makes Gabriel the guardian angel of Paradise, and employs Michael to expel our first parents out of Paradise: and for the same reason this speech is directed to Gabriel in particular. *Newton.*

Tasso speaking of Gabriel, who is the Messenger of the Deity to Godfrey, in the opening of the *Gerusalemme Liberata*, says

E tra Dio questi e l' anime migliori
 Interprete fedel, nuncio giocondo :
 Giù i decreti del ciel porta, ed al cielo
 Riporta dè mortali i preghi, e 'l zelo.

'Twixt God and souls of men that righteous been
 Ambassador is he for ever blest :
 The just commands of Heaven's eternal King,
 'Twixt skies and earth, he up and down doth bring.

Fairfax.

129. ————— smiling spake.]

Smiling is here no casual expletive. It is a word of infinitely fine effect, and is particularly meant to contrast the description of Satan, in the preceding part of the Book, where his "gloomy" "consistory" of infernal Peers, it is said,

WITH LOOKS AGHAST AND SAD he thus bespake.

The *benovolent smile* of the Deity is finely described by Virgil, *ÆN.* i. 254.

GABRIEL, this day by proof thou shalt behold, 130
 Thou and all Angels conversant on earth
 With man or men's affairs, how I begin
 To verify that solemn message, late
 On which I sent thee to the Virgin pure
 In Galilee, that she should bear a son, 135
 Great in renown, and call'd the Son of God;
 Then told'st her, doubting how these things could be
 To her a virgin, that on her should come
 The Holy Ghost, and the power of the Highest
 O'ershadow her. This man, born and now up-grown, 140

OLLI SUBRIDENS hominum sator atque Deorum,
 VULTU, QUO CÆLUM TEMPESTATESQUE SERENAT.

130. ————— by proof—]

This is an allusion to the old trial by combat.
 The *duel*, or *trial by combat*, is defined by Fleta,
 “*singularis pugna inter duos AD PROBANDAM*
 “*VERITATEM LITIS, et qui vicis PROBASSE in-*
 “*telligitur.*”

Thus in the opening of this poem;

————— and brought'st him thence

By PROOF the undoubted Son of God—

131. *Thou and all Angels conversant on earth*
With man or men's affairs,—]

This seems to be taken from the verses attributed
 to Orpheus;

Ἀγγέλαι, ὅισι μέγας βροτοῖς ὡς πάντα τελεῖται.

Newton.

137. *Then told'st her,—]*

Milton sometimes, from a wish to compress,
 latinises, so as to obscure and confuse his language
 considerably.—The sense, which he intends here,
 is plainly *Thou told'st her &c.*; so that *told'st* is
 used here as equivalent to the Latin *dixisti*, with
 its pronominal nominative understood; but which

our language positively requires to be expressed,
 unless where the verb is connected by a conjunc-
 tion with some other verb dependent on the same
 pronoun. He has adopted the same mode of writing
 in other places; particularly Ver. 221, of this Book,

Yet held it more humane, &c.

where the passage is perfectly confused for want of
 the pronoun *I*. ————— See also Ver. 85 of this
 Book.

We may in this respect apply to our author what
 Cicero has said of the ancient orators; “*Grandes*
 “*erant verbis, crebri sententiis, COMPRESSIONE*
 “*RERUM BREVES, ET OB EAM IPSAM CAUSAM*
 “*INTERDUM SUBOBSURI.*” —BRUTUS, 29.
 Ed. Proust.

167. *Then told'st her, doubting how these things could be:*
To her a virgin, that on her should come
The Holy Ghost, and the power of the Highest
O'ershadow her.—]

Then said Mary unto the Angel, How shalt this
be, seeing I know not a man?—And the Angel
answered and said unto her, The Holy Ghost shall
come upon thee, and the power of the Highest shall
overshadow thee. Luke, i. 34, 35.

To

To show him worthy of his birth divine
 And high prediction, henceforth I expose
 To Satan; let him tempt, and now assay
 His utmost subtlety, because he boasts
 And vaunts of his great cunning to the throng 145
 Of his apostasy: he might have learnt
 Less overweening, since he fail'd in Job,
 Whose constant perseverance overcame
 Whate'er his cruel malice could invent.
 He now shall know I can produce a man, 150
 Of female seed, far abler to resist
 All his solicitations, and at length
 All his vast force, and drive him back to Hell;
 Winning, by conquest, what the first man lost,
 By fallacy surpris'd. But first I mean 155
 To exercise him in the wilderness;
 There he shall first lay down the rudiments
 Of his great warfare, ere I send him forth
 To conquer Sin and Death, the two grand foes,

144. ——— because he boasts.

*And vaunts of his great cunning to the throng
 Of his apostasy:—]*

This alludes, says Mr. Thyer, to what Satan
 said to his companions, Ver. 100.;

I, when no other durst, sole undertook &c.

145. ——— the throng
Of his apostasy:—]

Thus, PARADISE LOST, ix. 142.;

——— and thinner left THE THRONG

OF HIS ADORERS———

146. *Of his apostasy:—]*

i. e. of his apostates. In the TWELFTH Book
 of the PARADISE LOST, there is the same figure of
 speech, where the Angel describes Abraham passing
 over the Euphrates, followed by

——— a cumbrous train

Of flocks and herds, and numerous SEAVITUDE.

1311

By humiliation and strong sufferance :

160

His weakness shall o'ercome Satanic strength,

And all the world, and mass of sinful flesh,

That all the Angels and ethereal Powers,

They now, and men hereafter, may discern,

From what consummate virtue I have chose

165

157. ————— the rudiments
Of his great warfare,—]

Prinitia juvenis miserae, BELLIQUE propinqui
DURA RUDIMENTA—

Virg. ÆN. xi. 156.

Quod si MILITIA jam te, puer inclyte, PRIMÆ
CLARA RUDIMENTA, et castrorum dulce vocaret
Auspicium—

Stat. 5 SYLV. ii. 3.

159. ————— Sin and Death, the two grand foes,]

Among the various events described in the TENTH Book of the PARADISE LOST, as consequent to the Fall of Man, a material one is the entrance of SIN and DEATH into this world; the circumstances of which are finely painted.

160. By humiliation—]

The Almighty, in the THIRD Book of the PARADISE LOST, says to his Son,

Therefore thy HUMILIATION shall exalt
With thee thy manhood also to his throne.

313.

161. His weakness shall o'ercome Satanic strength,]

Thus in the first Epistle to the Corinthians, C. i. V. 27. And God hath chosen the weak things of the world to confound the things which are mighty.

But the proper reference here is more probably to the second verse of the eighth Psalm. Out of the mouth of babes and sucklings hast thou ordained strength, because of thine enemies; and that thou mightest still the enemy and the avenger. This Psalm is considered by commentators as a ψαλμος πικτικος: Bp. Patrick supposes it to have been composed by David after his victory over Goliath,

"which." he adds, "was a lively emblem of "Christ's conquest over our great enemy." This latter is clearly the prophetic sense of the verse just cited; which is accordingly referred to as such by our Lord himself, Mat. xxi. 16.

We may compare PARADISE LOST, xii. 567.

162. And all the world,—]

I have OVERCOME THE WORLD. John, xvi. 33.

163. That all the Angels and ethereal Powers,
They now, and men hereafter, may discern,
From what consummate virtue I have chose
This perfect man, by merit call'd my Son,
To earn salvation for the sons of men.]

Not a word is said here of the Son of God, but what a Socinian would allow. His divine nature is artfully concealed under a partial and ambiguous representation; and the Angels are first to learn the mystery of the incarnation from that important conflict, which is the subject of this poem. They are seemingly invited to behold the triumphs of the man Christ Jesus over the enemy of mankind; and these surprise them with the glorious discovery of the God,

———— inshrin'd

In fleshly tabernacle and human form.

The Father, speaking to his eternal Word, PARADISE LOST, iii. 308, on his generous undertakings for mankind, saith,

———— and hast been found

By merit more than birthright Son of God.

Calton.

This

This perfect man, by merit call'd my Son,
To earn salvation for the sons of men.

So spake the eternal Father, and all Heaven
Admiring stood a space, then into hymns
Burst forth, and in celestial measures mov'd,
Circling the throne and singing, while the hand
Sung with the voice, and this the argument.

170

168 *So spake the eternal Father, and all Heaven
Admiring stood a space,—]*

We cannot but take notice of the great art of the poet in setting forth the dignity and importance of his subject. He represents all beings as interested one way or other in the event. A council of Devils is summoned; an assembly of Angels is held. Satan is the speaker in the one; the Almighty in the other. Satan expresses his diffidence, but still resolves to make trial of this Son of God; the Father declares his purpose of proving and illustrating his Son. The infernal crew are distracted and surprized with deep dismay; all Heaven stands a while in admiration. The fiends are silent through fear and grief; the Angels burst forth into singing with joy and the assured hopes of success. And their attention is thus engaged, the better to engage the attention of the reader. *Newton.*

169. ———— *then into hymns
Burst forth, and in celestial measures mov'd,
Circling the throne and singing,—]*

Milton, we may suppose, had here in his mind the ancient chorus. In his original plan of the *PARADISE LOST*, under a dramatic form, he proposed to introduce a chorus of Angels. The drama seems to have been his favorite species of poetry, and that which particularly caught and occupied his imagination: so at least we may judge from the numerous plans of tragedies which he left behind him. Indeed he has frequent allusions to dramatic compositions in all his works. In the second Book of his *Reason of Church-Government against Prelacy*, he terms the *Song of Solomon* "a divine Pas-

"toral drama, consisting of two *persons* and a "double *chorus*:" and he speaks of the *Apocalypse* of St. John, as "the majestic image of a high and "stately tragedy, shutting up and intermingling "her solemn scenes and acts with a sevenfold "chorus of halleluiahs and harping symphonies."

171. *Circling the throne and singing,—]*

Speak ye who best can tell, ye sons of light,
ANGELS, for ye behold him, and with songs
AND CHORAL SYMPHONIES, day without night,
CIRCLE HIS THRONE rejoicing ———

PARADISE LOST, v. 160.

That day, as other solemn days, they spent
IN SONG AND DANCE ABOUT THE SACRED HILL—
IBID. v. 618.

Then shall thy saints unmix'd, and from the impure
Far separate, CIRCLING THY HOLY MOUNT,
UNFEIGNED HALLELUIAHS TO THEE SING,
Hymns of high praise, and I among the chief.

IBID. iv. 741.

171 *Circling the throne and singing, while the hand
Sung with the voice,—]*

If we would see how wonderfully Milton could dilate, or compress, the same thought, we may compare, with this short but masterly passage, the following exquisite lines of his *PARADISE LOST*.

Then crown'd again their golden harps they took,
Harps ever tuned, that glittering by their side
Like quivers hung, and with preamble sweet
Of charming symphony they introduce
Their sacred song, and waken raptures high;
No voice exempt, no voice but well could join
Melodious part, such concord is in Heaven.

iii. 365.

171. ———— *while*

VICTORY and triumph to the Son of God,
Now entering his great duel, not of arms,
But to vanquish by wisdom hellish wiles!

175

171. ——— while the hand
Sung with the voice,—]

We have nearly the same phrase in Tibullus, iii.
iv. 41.;

Sed postquam fuerant DIGITI CUM VOCE LOCUTI,
Edidit hæc dulci tristia verba modo.

The word *hand* is used again in this poem, B. iv.
V. 254. to distinguish instrumental harmony from
vocal;

There thou shalt hear and learn the secret power
Of harmony, in tones and numbers his
By VOICE OR HAND.

Also in the ARCADES, V. 77.;

If my inferior HAND OR VOICE could his
Inimitable sounds.

Calton.

To the passage above cited by Mr. Calton, from
Tibullus, may be added one from Lucretius;

Chordarumque sonos fieri, dulcesque querelas,
Tibia quas fundit DIGITIS pulsata CANENTUM:

iv. 588.

Cano signifies not only *to sing*, but also *to per-
form on any instrument*. Thus Asconius Pædianus,
IN VERREM; "Cum CANUNT citharistæ, utriusque
" manus funguntur officio: dextra plectro utitur,
" et hoc est FORIS CANERE; sinistra digitis
" chordas carpit, et hoc est INTUS CANERE."

174. Now entering his great duel,—]

If it be not a contradiction, it is at least in-
accurate in Milton, to make an Angel say in one
place

———— Dream not of their fight
As of a duel————

PARADISE LOST, xii. 385.

and afterwards to make the Angels express it here
in the metaphor of a *duel*.

Newton.

There is, I think, a meanness in the customary
sense of the word *duel*, that makes it unworthy of
these speakers, and of this occasion. The Italian

duello, if I am not mistaken, bears a stronger
sense, and this I suppose Milton had in view.

Thyer.

Milton might rather be supposed to look to the
Latin; where *duellum* is equivalent to *bellum*.

Fabula, qua Paridis propter narratur amorem]

Græcia Barbariæ lento collisa DUELLO. —

Hor. 1 Epist. ii. 6.

———— vacuum DUELLIS

Janum Quirini clausit, —

IBID. 4. Ode xiv. 18.

Quæ domi DUELLIQUE fecisti, —

Plaut. ASINAR. ACT III. Sc. ii. 13.

But *duel* here is used by our author in its most
common acceptation of *single combat*; and *now
entering his great duel* means "now entering the lists
" to prove, in personal combat with his avowed
" antagonist and appellant, the reality of his own
" divinity." See note on Ver. 130, of this Book.

In the opening of this poem we may notice allu-
sions to the *duel* or *trial by combat*;

———— the tempter FOIL'D,

In all his wiles DEFEATED and REPULS'D.

And in the Invocation,

Thou Spirit, who ledst this glorious eremite
Into the desert, HIS VICTORIOUS FIELD,
Against the spiritual FOE, and brought'st him thence
By PROOF th' undoubted Son of God —

Indeed the PARADISE REGAINED absolutely ex-
hibits the temptation of our blessed Saviour in the
light of a duel, or personal contest, between him and
the Arch-enemy of mankind; in which our Lord,
by his divine patience, fortitude, and resignation
to the will of his heavenly Father, vanquishes the
wiles of the Devil. He thereby attests his own
superiority over his antagonist, and his ability to
restore the lost happiness of mankind, by *regain-
ing Paradise* for them, and by rescuing and redeeming
them from that power, which had led them cap-
tive.

175. But to vanquish—]

Milton

The Father knows the Son; therefore secure
 Ventures his filial virtue, though untry'd,
 Against whate'er may tempt, whate'er seduce,
 Allure, or terrify, or undermine.

Be frustrate, all ye stratagems of Hell,

180

And, devilish machinations, come to naught!

So they in Heaven their odes and vigils tun'd:

Mean while the Son of God, who yet some days

Lodg'd in Bethabara, where John baptiz'd,

Musing and much revolving in his breast,

185

How best the mighty work he might begin

Milton lays the accent on the last syllable in *vanquish*, as elsewhere in *triumph*; and in many places he imitates the Latin and Greek prosody, and makes a vowel long before two consonants.

Jortin.

175. ——— by wisdom—]

This is wisdom in its frequent scriptural sense of true piety.

182. So they in Heaven their odes and vigils tun'd:
 Mean while the Son of God,—]

How nearly does the poet here adhere to the same way of speaking which he had used in PARADISE LOST on the same occasion, iii. 416.!

THUS THEY IN HEAVEN, above the starry sphere,
 Their happy hours in joy and HYMNING spent.
 MEANWHILE upon the firm opacous globe
 Of this round world, &c.——

Thyer.

182. ——— vigils tun'd:]

This is a very uncommon expression, and not easy to be understood, unless we suppose, that by *vigil*, the poet means those songs which they sung while they kept their watches. Singing of hymns is their manner of keeping their *wakes* in Heaven. And I see no reason why their evening service may

not be called *vigils*, as their morning service is called *matins*.

Newton.

The evening service in the Roman Catholic churches is called *vespers*. There was formerly a nocturnal service called *vigils*, or *nocturns*, which was chanted and accompanied with music.

Ducange explains *vigilia* "ipsum officium nocturnum QUOD IN VIGILIIS NOCTURNIS OLIM DECANTABATUR."——The old writers often speak of the *vigiliarum cantica*.

183. ——— who yet some days
 Lodg'd in Bethabara, where John baptiz'd,]

The poet, I presume, said this upon the authority of the first chapter of St. John's gospel, where certain particulars, which happened several days together, are related concerning the Son of God, and it is said, Ver. 28. *These things were done in Bethabara beyond Jordan, where John was baptizing*.

Newton.

185. ——— much revolving in his breast,]

MULTA MOVENS ANIMO——

Virg. ÆN. x. 890.

At pius Æneas per noctem FLURIMA VOLVENS,

ÆN. i. 309.

Of

Of Saviour to mankind, and which way first
 Publish his God-like office now mature,
 One day forth walk'd alone, the Spirit leading
 And his deep thoughts, the better to converse 190
 With solitude, till, far from track of men,
 Thought following thought, and step by step led on,
 He enter'd now the bordering desert wild,

189. *One day walk'd forth alone, the Spirit leading
 And his deep thoughts,—]*

In what a fine light does Milton here place that text of Scripture, where it is said that *Jesus was led up of the Spirit into the wilderness!* He adheres strictly to the inspired historian, and at the same time gives it a turn which is extremely poetical.

Thyer.

190. ——— the better to converse
 With solitude,—]

——— wisdom's self
 Oft seeks to sweet retir'd solitude.

COMUS. 375.

193. *He enter'd now the bordering desert wild,
 And, with dark shades and rocks environ'd round,]*

The wilderness, in which John preached the gospel, and where Jerusalem, and all Judea, and all the region round about Jordan went out to him and were baptized in Jordan, we are expressly told by St. Matthew, iii. 1. was the wilderness of Judea; which extended from the river Jordan all along the western side of the Asphaltic Lake, or Dead Sea. The different parts of this wilderness had different names, from the neighbouring cities or mountains; thus 1 Sam. xxiii. 14. it is called the wilderness of Ziph, and, xxiv. 1. the wilderness of Engaddi. The word כְּדָבָר in scripture, which in our version is rendered wilderness or desert, does not mean a country absolutely barren or uninhabited, but only uncultivated. Indeed in the 15th chapter of Joshua, where the cities of

Judah are enumerated, we read of six cities in the wilderness. Of these Engaddi stood nearest to the river Jordan, and the northern end of the Dead Sea. The desert, where Milton, following what could be collected from scripture, now places our Lord, we may suppose then to be that part of the wilderness of Judea, in the neighbourhood of Engaddi. — The wildernesses, or uncultivated parts of Judea, appear chiefly to have been forests and woods, *locus saltuosus et sylvosus*. (See Reland's *Palæstina*, L. 1. C. 56. *de locis incultis et sylvis Palæstinæ*.) About Engaddi also there were many mountains and rocks. David is described (1 Sam. xxiii. 29.) dwelling in strong holds at Engaddi; and of Saul, when in pursuit of him, (xxiv. 2.) it is said that he went to seek David and his men upon the rocks of the wild goats.

The "bordering desert" then is the rocky uncultivated forest country nearest to that part of Jordan where John had been baptizing, and our blessed Lord is accordingly, with the greatest accuracy of description, there represented, as entering

——— now the bordering desert wild,
 And with dark shades and rocks environ'd round.

It should be observed, that D'Anville, in the map of Palestine in his *Geographie Ancienne*, has laid down Bethabara wrong. He places it towards the northern end of that part of Jordan, which flows from the lake of Genezaret into the Dead Sea; and on the eastern bank of the river; almost opposite Enon. But it is nearly certain, that it really stood, as Bp. Pearce supposes, (see his

note

And, with dark shades and rocks environ'd round,
His holy meditations thus pursu'd. 195

O what a multitude of thoughts at once
Awaken'd in me swarm, while I consider
What from within I feel myself, and hear
What from without comes often to my ears,
Ill sorting with my present state compar'd! 200
When I was yet a child, no childish play
To me was pleasing; all my mind was set

note on John, i. 28.) at the southern end of the river Jordan, on the western bank; and within a little distance of the wilderness, being only a very few miles from the Dead Sea.—An opportunity of considering this more fully will occur, towards the beginning of the second book of this Poem.

201. *When I was yet a child, no childish play
To me was pleasing;—]*

How finely and consistently does Milton here imagine the youthful meditations of our Saviour! How different from, and superior to, that superstitious trumpery, which one meets with in the *Evangelium Infantie*, and other such apocryphal trash! Vid. Fabricii Cod. Apoc. N. Test.

Thyer.

He seems to allude to Callimachus, who says elegantly of young Jupiter, Hymn. in Jov. 56.

ὄζυ δ' ἀνέστης, ταχίνοι δὲ τοι ἦλθον ἑταῖοι.
ἀλλ' ἐπὶ παιδιῶν ἐφρασσάο πάντα τέλεια.

Swift was thy growth, and early was thy bloom,
But earlier wisdom crown'd thy infant days.

Jertin.

Henry Stephens's translation of the latter verse is very much to our purpose,

Verum ætate puer, digna es meditatus adulta:
or rather his more paraphrastical translation,

Verum ætate puer, puerili haud more solebas
Ludere; sed jam tum tibi seria cuncta placebant,
Digna ætate animus jam tum volvebat adulta.

And Pindar in like manner praises Demophilus, Pyth. Od. iv. 501. *κρινθ' γὰρ υ παῖσι μεθ', ἐν δὲ βελανίς περιέφυς.* Our author might allude to these passages, but he certainly did allude to the words of the Apostle, 1 Cor. xiii. 11. only inverting the thought, *When I was a child, I spake as a child, &c.* *Newton.*

He seems purposely, in this description, to have elevated the character of the *Divine Person* above that of the *inspired* one, of our blessed Lord above that of his Apostle, whose account of his own infantine disposition he certainly had here in his mind.

The following passage, from Plutarch's life of Cato, is perhaps more apposite than either of the above from Callimachus and Pindar.

Λέγεται δὲ Κατῶν, εὐθύς ἐκ παιδὸς, τῇ τε φωνῇ καὶ τῇ προσώπῳ, καὶ ταῖς περὶ τὰς παιδείας διατριβαῖς, ἥθους ὑποφαινεῖν ἀρετῆς, καὶ ἀπαθείας, καὶ βεβαιότητος πασιν.

Plutarch. Vit. Caton.

" It is related of Cato, that, from his childhood,
" by his countenance, his manner of speaking,
" and even his boyish amusements, he displayed a
" disposition uniformly steady, firm, and reso-
" lute."

E

Serious

Serious to learn and know, and thence to do
 What might be public good; myself I thought
 Born to that end, born to promote all truth, 205
 All righteous things: therefore, above my years,
 The law of God I read, and found it sweet,
 Made it my whole delight, and in it grew
 To such perfection, that, ere yet my age

204. ——— myself I thought
 Born to that end, born to promote all truth,]

Alluding to our Saviour's words, John xviii. 37.
*To this end WAS I BORN, and for this cause came I
 into the world, that I should BEAR WITNESS UNTO
 THE TRUTH.* *Newton.*

206. ——— therefore, above my years,
 The law of God I read, &c.—]

This has a resemblance of Virgil's

ANTE ANNOS animumque gerens curamque virilem.
ÆN. ix. 311.

And thus Spencer,

Ne in her speech, ne in her haviour
 Was lightness seen, or looser vanity,
 But gracious womanhood, and GRAVITY
 ABOVE THE REASON OF HER YOUTHLY YEARS.
FAERY QUEEN, B. ii. C. ii. 15.

207. *The law of God I read, and found it sweet,
 Made it my whole delight—]*

*"How SWEET ARE THY WORDS unto my taste!
 "yea, sweeter than honey to my mouth!"*

Psalm cx.x. 103.

*"And HIS DELIGHT IS IN THE LAW OF THE
 "LORD; and in his law doth he meditate day and
 "night."* *Psalm i. 2.*

208. ——— and in it grew
 To such perfection—]

In the second Chapter of St. Luke, after the
 return of Jesus to Nazareth from Jerusalem, where
 he had been found in the Temple,

Among the gravest Rabbis disputant,
 On points and questions fitting Moses' chair,

it is said of him that he increased in wisdom and
 stature.

209. ——— ere yet my age
 Had measur'd twice six years—]

The following verses of Statius bear a resem-
 blance not only to this immediate passage, but
 also to some of the preceding lines.

—— OCTONOS BIS jam tibi CIRCUIT ANNOS.
 VITA; sed ANGUSTIS ANIMUS ROBUSTIOR ANNIS,
 Succumbitque oneri, et MENTEM SUA non capit ÆTAS.
5 SYLV. ii. 12.

209. ——— that ere yet my age
 Had measur'd twice six years, at our great feast
 I went into the temple, there to hear
 The teachers of our law, and to propose
 What might improve my knowledge or their own:]

Though Milton, in one of his early poems, has
 paid a tribute of respect to the "*trump of Cre-*
 "*mona*," it is but seldom that we can trace him
 to any part of the CHRISTIAD. There is however
 some resemblance here to the description, in that
 poem, of Jesus at this early age, when at Jerusalem,
 at the Feast of the Passover, going into the Temple,
 and sitting in the midst of the doctors, both hearing
 them and asking them questions. Joseph, who is
 made by Vida to narrate the early part of our
 Saviour's life, describes himself and Mary, after
 having missed Jesus on their road, returning to
 Jerusalem, and finding him in the temple, as he is
 here described.

Ecce sacerdotum in medio conspeximus illum,
 (Prima rudimenta, et virtutis signa futurae),
 Alta recensentem vatum monumenta, patrumque
 Primores ultro scitantem obscura, docentemque.

Illura

Had measur'd twice six years, at our great feast 210
 I went into the temple, there to hear
 The teachers of our law, and to propose
 What might improve my knowledge or their own;
 And was admir'd by all: yet this not all
 To which my spirit aspir'd; victorious deeds 215
 Flam'd in my heart, heroic acts, one while
 To rescue Israel from the Roman yoke,
 Then to subdue and quell, o'er all the earth,
 Brute violence and proud tyrannic power,
 Till truth were freed, and equity restor'd: 220
 Yet held it more humane, more heavenly, first
 By winning words to conquer willing hearts,

*Illum omnes admirari haud vulgata canentem
 Supra aciem, captumque hominis, mentemque vigentem,
 Humanâ non vi edoctum, non arte magistrâ,
 Maturumque animi nimium puerilibus annis.*

CHRISTIAD, iii. 947.

214. *And was admired by all—]*

*And all that heard him were astonished at his
 understanding and answers.*

Luke ii. 47.

Newton.

218. *Then to subdue and quell, o'er all the earth,
 Brute violence and proud tyrannic power,]*

Milton here carries his republican principles to the greatest height, in supposing the overthrow of all monarchy to have been one of the objects of our Lord's early contemplations.

He sings in nearly the same strain in his *Samson Agonistes*; where Mr. Warton (*Note on SONNET xvi.*) considers him as intending a panegyric to the memory of Cromwell and his deliverance.

O! how comely it is, and how reviving
 To the spirits of JUST men long OPPRESS'D,

When God into the hands of their DELIVERER
 Puts INVINCIBLE might
 To quell the mighty of the earth, the OPPRESSOR,
 The brute and boisterous force of VIOLENT men
 Hardy and industrious to support
 TYRANNIC POWER, but raging to pursue
 The RIGHTEOUS and all such as honor TRUTH.
 He all their ammunition
 And feats of war defeats,
 With PLAIN HEROIC MAGNITUDE OF MIND
 And celestial vigour arm'd.—

1268.

221. *Yet held it more humane, more heavenly, first &c.]*

The true spirit of toleration breathes in these lines, and the sentiment is very fitly put into the mouth of him, who came not to destroy men's lives, but to save them.

Newton.

222. *By winning words to conquer willing hearts,]*

Virgil GEORG. iv. 561.

—— victorque volentes
 Per populos dat jura——

And make persuasion do the work of fear;
 At least to try, and teach the erring soul,
 Not wilfully misdoing, but unaware 225
 Misled; the stubborn only to subdue.
 These growing thoughts my mother soon perceiving,
 By words at times cast forth, inly rejoic'd,
 And said to me apart, "High are thy thoughts,
 O Son, but nourish them, and let them soar 230
 To what heighth sacred virtue and true worth
 Can raise them, though above example high;
 By matchless deeds express thy matchless Sire,
 For know, thou art no son of mortal man;
 Though men esteem thee low of parentage, 235

which expression of Virgil seems to be taken
 from Xenophon, *Oeconomic.* xxi. 12. *Ου γαρ παν
 μοι δοκει ὅλον τὸ ἀγαθὸν ἀνθρώπινον εἶναι, ἀλλὰ θεῖον,
 τὸ ἰδεῖν ὡς ἀρχεῖν.* *Jortin.*

226. ——— the stubborn only to subdue.]

This is Virgil's

—— debellare superbos ———

ÆN. vi. 854.

227. ——— my mother soon perceiving

—— inly rejoic'd,]

Virgil, *ÆN.* i. 502.

Latonæ taciturno pertentant gaudia pectus.

Jortin.

The reader should recollect, that the occasion
 of the above verse, which is finely descriptive of
 maternal delight, was the distinguishing personal
 grace and divine appearance of Diana on the
 banks of Eurotas, surrounded by her nymphs;
 among whom

—— illa pharetram

Pert humero, gradiensque Deas supereminet omnes.

231. ——— true worth]

*Nec vera virtus, cum semel excidit,
 Curat reponi deterioribus* ———

HOR. L. 3. Ode 5.

233. By matchless deeds express thy matchless Sire,]

Milton, in one place of his *PARADISE LOST*,
 uses the verb *to express*, in the same sense as he has
 done here. It is one of the speeches of the Deity
 to Adam after his creation.

Thus far to try thee, Adam, I was pleas'd,
 And find thee knowing, not in beasts alone,
 Which thou hast rightly nam'd, but of thyself,
 EXPRESSING well the spirit within thee free,
 My image, not imparted to the brute,

viii. 374.

Matchless Sire may remind us of a line in the
 same poem, of which this line has also a consider-
 able resemblance, both in the *rythm* and in the
repetition.

Warring in Heaven against Heaven's MATCHLESS KING.
 iv. 41.

235. Though men esteem thee low of parentage,]

"Is not this the carpenter's son? Is not his
 mother called Mary? and his brethren James, and
 "Joses, and Simon, and Judas?"

"And

Thy father is the eternal King who rules
 All Heaven and earth, Angels and sons of men ;
 A messenger from God foretold thy birth
 Conceiv'd in me a virgin ; he foretold,
 Thou should'st be great, and sit on David's throne, 240
 And of thy kingdom there should be no end.
 At thy nativity, a glorious quire
 Of Angels, in the fields of Bethlehem, sung
 To shepherds, watching at their folds by night,
 And told them the Messiah now was born, 245
 Where they might see him, and to thee they came,
 Directed to the manger where thou lay'st,
 For in the inn was left no better room :
 A star, not seen before, in Heaven appearing
 Guided the wise men thither from the east, 250
 To honor thee with incense, myrrh, and gold ;
 By whose bright course led on they found the place,

" And his sisters, are they not all with us ?
 " Whence then hath this man all these things ?"

" And they were offended in him." —

Mat. xiii. 55, 56, 57. and Mark vi. 3.

239. ——— he foretold

Thou shouldst be great, and sit on David's throne,
 And of thy kingdom there should be no end.]

" He shall be great, and shall be called the Son
 " of the Highest : and THE LORD GOD SHALL GIVE
 " UNTO THE THRONE OF HIS FATHER DAVID :"

" And he shall reign over the house of Jacob for
 ever ; and of HIS KINGDOM THERE SHALL BE NO
 " END."

Luke i. 32, 33.

242 At thy nativity: a glorious quire

Of Angels, in the fields of Bethlehem, sung
 To shepherds, watching at their folds by night, &c.]

His place of birth a solemn Angel tells
 To simple shepherds, keeping watch by night ;
 They gladly thither haste, and BY A QUIRE

OF SQUADRON'D ANGELS HEAR HIS CAROL SING.

PARADISE LOST, xii. 364.

249. A star, not seen before, in Heaven appearing
 Guided the wise men thither from the east,
 To honour thee with incense, myrrh, and gold:]

—— yet at his birth A STAR,
 UNSEEN BEFORE IN HEAVEN, proclaims him come,
 And GUIDES THE EASTERN SAGES, who inquire
 His place, to offer INCENSE, MYRRH, AND GOLD—

xii. 360.

Affirming

Affirming it thy star, new-graven in Heaven,
 By which they knew the king of Israel born.
 Just Simeon and prophetic Anna, warn'd 255
 By vision, found thee in the temple, and spake,
 Before the altar and the vested priest,
 Like things of thee to all that present stood."
 This having heard, strait I again revolv'd
 The law and prophets, searching what was writ 260
 Concerning the Messiah, to our scribes
 Known partly, and soon found, of whom they spake
 I am; this chiefly, that my way must lie
 Through many a hard assay, even to the death,

255. *Just Simeon and prophetic Anna,—]*

It may not be improper to remark how strictly our author adheres to the Scripture history, not only in the particulars which he relates, but also in the very epithets which he affixes to the persons; as here *Just Simeon*, because it is said, Luke ii. 25. *and the same man was just*: and *prophetic Anna*, because it is said, Luke ii. 36. *and there was one Anna a prophetess*. The like accuracy may be observed in all the rest of this speech.

Newton.

261. ——— to our scribes

Known partly,—]

When the *Magi* arrived at Jerusalem enquiring where they might find the Messiah, whom they were come to worship, Herod called upon the Chief Priests and Scribes for information where Christ should be born. They truly answered him, from the Prophet Micah, *in Bethlehem of Judea*. Mat. ii. 4, 5. Thus did these learned Jews, these official expounders of their sacred writings, *partly know*, or *so far* clearly understand, the prophecies concerning the Messiah.

262. ——— and soon found of whom they spake
I am—]

The Jews thought that the Messiah, when he came, would be without all power and distinction, and *unknown even to himself*, till Elias had anointed and declared him. Χριστός δὲ ἐστὶ καὶ γεννητὸς, καὶ ἐστὶ πῦρ, ἀγῶς ἐστὶ, καὶ ὁδὸς αὐτοῦ πῶς ἑαυτὸν ἐπιστάται, ὁδὸς ἐχέει δύναμις τινα, μὴ χρεὶς αὐτὸν εἶναι ἑλθόντος Ἡλίας χρῆσις αὐτοῦ, καὶ φανεροῦ πασὶν ποιήσῃ. Just. Mart. Dial. cum Tryph. p. 266. Ed. Col. *Calton.*

264. *Through many a hard assay, even to the death,]*

Thus in the *COMUS*, 972.

And sent them here, THROUGH HARD ASSAYS,
 And Spenser, *FAERY QUEEN*, B. vi. C. vi. St. 3.

And pass'd THROUGH MANY PERILOUS ASSAYS—

Unto the death is an expression used in our translation of the Scriptures.—St. Paul, speaking of his mode of life and conduct previous to his conversion, says, *I persecuted this way unto the death*. Acts. xxii. 4. See also Judges, v. 18. Revel. xii. 11.

Ere

Ere I the promis'd kingdom can attain, 265
 Or work redemption for mankind, whose sins'
 Full weight must be transferr'd upon my head.
 Yet, neither thus dishearten'd or dismay'd,
 The time prefix'd I waited; when behold
 The Baptist, (of whose birth I oft had heard, 270
 Not knew by sight,) now come, who was to come
 Before Messiah, and his way prepare!
 I, as all others, to his baptism came,
 Which I believ'd was from above; but he
 Strait knew me, and with loudest voice proclaim'd 275
 Me him, (for it was shown him so from Heaven,)
 Me him, whose harbinger he was; and first
 Refus'd on me his baptism to confer,
 As much his greater, and was hardly won:

266. ———— whose sins
 Full weight must be transferr'd upon my head—]
 Isaiah, liii. 6. *The Lord hath laid on him the iniquity of us all.*
 Newton.

271. *Not knew by sight—]*
 Though Jesus and John the Baptist were related,
 yet they were brought up in different countries, and
 had no manner of intimacy or acquaintance with
 each other. John the Baptist says expressly,
 John i. 31, 33, *And I knew him not.* He did
 not so much as know him by sight, till our Saviour
 came to his baptism; and afterwards it doth not
 appear that they ever conversed together.
 Newton.

276. *Me him, (for it was shewn him so from Heaven,)
 Me him, whose harbinger he was—]*
 Milton has given repetitions of this kind, with
 much effect, in his *PARADISE LOST*.

Behold ME then; ME for him, life for life
 I offer; on ME let thine anger fall!

iii. 236.

——— that all
 The sentence, from thy head remov'd, may light
 On ME, sole cause to thee of all this woe,
 ME, ME only, just object of his ire.

x. 933.

279. *As much his greater—]*

Here Milton uses the word *greater* in the same
 manner as he had done before, *PARADISE LOST*,
 V. 172.

Thou Sun, of this great world both eye and soul,
 Acknowledge him *THY GREATER*.

And this, I think, is a proof that the present read-
 ing there is right, and that both Dr. Bentley's
 emendation and mine ought absolutely to be re-
 jected.

Thyer.

Dr. Bentley had proposed to read

Acknowledge

But, as I rose out of the laving stream, 280
 Heaven opened her eternal doors, from whence
 The Spirit descended on me like a dove;
 And last, the sum of all, my Father's voice,
 Audibly heard from Heaven, pronounc'd me his,
 Me his beloved Son, in whom alone 285
 He was well pleas'd; by which I knew the time
 Now full, that I no more should live obscure,
 But openly begin, as best becomes,
 The authority which I deriv'd from Heaven.
 And now by some strong motion I am led 290
 Into this wilderness, to what intent
 I learn not yet; perhaps I need not know,
 For what concerns my knowledge God reveals.

Acknowledge HIM CREATOR——

And Mr. Thyer

Acknowledge THY Creator——

280. ——— out of the laving stream,]

Alluding to the phrase *laver of regeneration* so frequently applied to baptism. It may be observed in general of this soliloquy of our Saviour, that it is not only excellently well adapted to the present condition of the divine speaker, but also very artfully introduced by the poet, to give us a history of his hero from his birth to the very scene with which the poem is opened. Thyer.

281. ——— eternal doors—]

So in Psal. xxiv. 7. 9. *everlasting doors*. And, PARADISE LOST, vii. 205.

—— Heaven open'd wide

Her EVER-DURING gates.——

284. ——— me his,

Me his beloved Son—]

Me, me, adsum qui feci, in me convertite ferrum,
 O Rutuli!

Virg. ÆN. ix. 247.

286. ——— the time

Now full—]

Alluding to the Scripture phrase, *the fulness of time*. When the fulness of time was come, &c. Gal. iv. 4. Newton.

293. For what concerns my knowledge God reveals.]

This whole soliloquy is formed upon an opinion, which hath authorities enough to give it credit, that Christ was not, by virtue of the personal union of the two natures, and from the first moment of that union, possessed of all the knowledge of the ΛΟΓΟΣ, as far as the capacity of a human mind would admit. [See Le Blanc's *Elucidatio Status Controversiarum*, &c. Cap. 3.] In his early years he increased in wisdom, and in stature. St. Luke ii. 52. And Beza observes upon this place, that — ipsa ΘΕΙΝΤΟΣ plenitudo sese, prout & quatenus ipsi libuit, humanitati assumptæ insinuavit: quicquid garriant matæologi, & novi Ubiquitarii Eutychiani, Grotius employs the same principle, to explain Mark,

So spake our Morning Star, then in his rise,
 And, looking round, on every side beheld 295
 A pathless desert, dusk with horrid shades ;
 The way he came not having mark'd, return
 Was difficult, by human steps untrod ;
 And he still on was led, but with such thoughts
 Accompanied of things past and to come 300
 Lodg'd in his breast, as well might recommend
 Such solitude before choicest society.

St. Mark, xiii. 32.—Videtur mihi, nī meliora docear, hic locus non impie posse exponi hunc in modum, ut dicamus *divinam sapientiam* menti humanæ Christi effectus suos impressisse *pro temporum ratione*. Nam quid aliud est, si verba non torquemus, *ἡ σοφία*, Luc. II. 52? And our Tillotson approved the opinion.—“ It is “ not unreasonable to suppose, that the *Divine Wisdom*, which dwelt in our Saviour, did communicate itself to his *human soul* according to “ his pleasure, and so his *human Nature* might at “ some times not know some things. And if this “ be not admitted, how can we understand that “ passage concerning our Saviour, Luke, ii. 52. “ that *Jesus grew in wisdom and stature*?”

Calton.

294. *So spake our Morning Star—*]

So our Saviour is called in the Revelation, xxii. 16. *the bright and morning star.* Newton.

And thus Spenser, in his HYMN OF HEAVENLY LOVE.

O blessed well of love! O flowre of grace!
 O glorious MORNING STAR! O lamp of light!
 Most lively image of thy Father's face,
 Eternal King of glory, Lord of might,
 Meek Lamb of God before all worlds beight,
 How can we thee requite for all this good?
 Or what can prize that thy most precious blood?

296. ——— on every side beheld

A pathless desert, dusk with horrid shades ;]

Thus Virgil describes the wood in which Euryalus is taken, in his NINTH ÆNEID.

Sylva fuit, late DUMIS ATQUE ILICE NIGRA
 HORRIDA, quam densi complerant undique sentes:
 RARA PER OCCULTOS LUCEBAT SEMITA CALLES.

381.

But *dusk with horrid shades* is more immediately from

HORRENTIQUE ATRUM nemus imminet UMBRA.
 ÆN. i. 165.

298. ——— by human steps untrod ;]

Silius Italicus describes the Alps

———— NEGATAS
 GRESSIBUS HUMANIS Alpes———— xvii. 502.

299. *And he still on was led, but with such thoughts
 Accompanied of things past and to come
 Lodg'd in his breast, as well might recommend
 Such solitude before choicest society.]*

The Poet here resumes and continues the description he had given of our blessed Lord, previous to his Soliloquy, on his first entering the desert, v. 189.

302. *Such solitude before choicest society.]*

This verse is of the same measure as one in the Paradise Lost, ix. 249. and is to be scanned in the same manner.

For Soli[tude sometimes is] best so[ciety].
 Such soli[tude before choi]cest so[ciety].

F

Or

Full forty days he pass'd, whether on hill
 Sometimes, anon on shady vale, each night
 Under the covert of some ancient oak
 Or cedar to defend him from the dew,

305

Or we must allow that an Alexandrine verse (as it is called,) may be admitted into blank verse as well as into rhyme.

Newton.

I agree with Bp. Newton that this verse is to be scanned in the same manner as the one he has cited from the *Paradise Lost*; but I do not accede to *his* manner of scanning them. Their only irregularity, (if we read *choicest* accented on the last syllable, as we must *vanquish*, v. 175. of this Book, where see Jortin's note,) is their having two hypercatalectic syllables, which Shakespear and the Dramatic Poets frequently use. Thus in *MACBETH*,

Come take my milk for gall, ye murd'ring ministers!—

Bp. Newton, although perfectly well-read in the Latin Poets, appears to have paid but little attention to the very wide difference which there is between the *quantity* of Latin verse, and the *accent*, or *ictus*, on which the rythm of English verse entirely depends. In consequence of this, in his first note on the *Paradise Lost*, speaking of the *measure*, he has some observations that seem highly erroneous.—He there cites the following verse, as an instance of Milton's sometimes using the *Trochee*, or foot of one long and one short syllable, | – ◡ |, instead of the *Iambic*, which consists of one short and one long, | ◡ – |,

Who durst defy th' Omnipotent to arms.

Here, reading with a *classical eye*, but laying aside his *English ear*, he thus marks Omnipotent. But, according to the invariable pronunciation of our language, the *ictus* falls so strong on the second syllable of Omnipotent, that the first is comparatively short; and the verse, scanned accordingly, becomes a pure English Iambic.

Who dūrst | dēfī | th' Ōmni|pōtēnt | tō arms|.

Neither does he seem to have at all considered how much Milton availed himself both of *elisions* and

contractions. Otherwise he would scarcely have cited the three following verses, (*See Newton's first note on the Paradise Lost*), as exhibiting the one a *Dactyl* | – ◡ ◡ |, the other an *Anapæst* | ◡ ◡ – |, the third a *Tribrachus* | ◡ ◡ ◡ |; for, in fact, the first and third are pure Iambics; and the second has no irregularity, except in the first foot, in which place much licence is often taken, and the *Trochee*, particularly, is often introduced with the best effect.

Hūrl'd heād|lōng flā'ming frōm | th' ēthē|reāl skȳ|,
 Mȳriāds | thōugh bright; | ĭf hē | whōm mū|tuāl lēague|,
 Tō mān|y ā rōw | ōf fīpes | thē sōund|–bōard brēathes|

Milton's practice of frequently cutting off the letter *y* in the conclusion of a word, when it precedes a vowel, has been remarked by Mr. Addison in his *Critique* on the *language* of the *Paradise Lost*.

303. Full forty days he pass'd, whether on hill
 Sometimes, anon on shady vale, &c.—]

Here the Poet of *Paradise Lost* breaks out in his meridian splendor. There is something particularly picturesque in this description.

305. Under the covert of some ancient oak
 Or cedar—]

The Cedar and the Oak are frequently mentioned together in Scripture. Isaiah ii. 13.—xliv. 14. Amos ii. 9. Zechariah xi. 1. 2.

306. ——— to defend him from the dew,]

That the dews of that country were very considerable may be collected from several parts of Scripture. The dews of mount Hermon are particularly noticed in the 133d Psalm, as producing the most irriguous effects. Maundrell, in his *Travels*, when within little more than half a day's journey of this mountain, says, “ we were sufficiently

Or harbour'd in one cave, is not reveal'd;
 Nor tasted human food, nor hunger felt
 Till those days ended, hunger'd then at last
 Among wild beasts: they at his sight grew mild, 310
 Nor sleeping him nor waking harm'd; his walk

"sufficiently instructed by experience what the Holy
 "Psalmist means by the *dew of Hermon*, our tents
 "being as wet with it, as if it had rained all
 "night."

307. *Or harbour'd in one cave—*]

Dr. Jortin wishes to read *some cave*.—Caves
 are very frequently spoken of in scripture, as places
 of retreat for protection or shelter. One is men-
 tioned in the wilderness of Engaddi, which was
 used for a sheep-cote. There it was that David
 cut off the skirt of Saul's robe.—See 1 Sam. xxiv.
 3, 4. Near to Engaddi was Gilgal, and at no
 great distance Macedah and Adullam; the caves
 of which are particularly noticed in scripture.

310. *Among wild beasts: they at his sight grew mild,]*

St. Mark's short account of *the Temptation* is,
 that our blessed Lord *was in the wilderness forty
 days tempted of Satan, and was with the wild beasts,
 and the angels ministered unto him.*

Mark i. 13.

Abp. Secker, in his Sermon on the Temptation,
 says, "During these forty days it is observed by
 "St. Mark, that our blessed Redeemer *was with
 "the wild beasts*, which words must imply, else
 "they are of no significance, that the fiercest
 "animals were awed by his presence, and so far
 "laid aside their savage nature for a time; thus
 "verifying literally, what Eliphaz in Job saith
 "figuratively, concerning a good man; *At destruc-
 "tion and famine shalt thou laugh, neither shalt
 "thou be afraid of the beasts of the earth, FOR
 "THEY SHALL BE AT PEACE WITH THEE.*"

Before the Fall, Milton supposes those beasts,
 which are now wild, to have been harmless, void
 of ferocity to each other, and even affectionate

towards man. Having described Adam and Eve
 in Paradise, in their state of innocence, he says,

About them frisking play'd

All beasts of the earth, since wild, and of all chace
 In wood or wilderness, forest or den;

Sporting the lion ramp'd, and in his paw

Dandled the kid; bears, tigers, ounces, pards,

Gambol'd before them—

PARADISE LOST, iv. 340.

Immediately after the Fall, among other changes
 of nature, the animals begin to grow savage.

Discord first,

Daughter of Sin, among the irrational

Death introduc'd through fierce antipathy:

Beast now with beast 'gan war, and fowl with fowl,

And fish with fish; to graze the herb all leaving

Devour'd each other, nor stood much in awe

Of man, but fled him, or with countenance grim

Glar'd on him passing—

x. 707.

Here, upon the appearance of perfect innocence in
 a human form amongst them, they begin to resume
 a certain proportion of their Paradisiacal disposition.

In Homer's Hymn to VENUS, where that
 Goddess descends on Mount Ida, to visit Anchises
 at his folds, her appearance is described as having
 the same effect, in its fullest extent.

Ιδὴν δ' ἵκανε πολυτιδάκα, μητέρα θνητῶν
 Βῆ δ' ἴθυσ ἑσθλῶμοιο δι' ἡμετέρας, οἱ δὲ μετ' αὐτὴν
 Σαινόντες πολλοῖσι λυκοῖσι χαροποὶ τε λιόντες,
 Ἀρκτοὶ, παρδαλῖες τε θεοὶ προκλῶν ἀκορτοὶ
 ἦσαν.

68.

To Ida, source of many a bursting fount,
 Nurse of wild beasts, she came, and to the folds
 Travers'd direct the summit. Grisly wolves,
 Grim-visag'd lions, bears, and swift of foot
 Pards who the timorous deer unsated gorge,
 Before her fawning crouch'd, and on her steps
 Attended playful—

F 2

The

The fiery serpent fled and noxious worm,
 The lion and fierce tiger glar'd aloof.
 But now an aged man in rural weeds,
 Following, as seem'd, the quest of some stray ewe, 315
 Or wither'd sticks to gather, which might serve

312. *The fiery serpent fled and noxious worm,]*

The word *worm*, though joined with the epithet noxious, may give too low an idea to some readers; but, as we observed upon the *Paradise Lost*, ix. 1068, where Satan is called *false worm*, it is a general name for the reptile kind; and a serpent is called the mortal worm, by Shakespear, 2 *HENRY SIXTH*, Act III. *Newton.*

And in the *MIDSUMMER NIGHT'S DREAM*, Act III.

Could not a WORM, an ADDER do as much?

Shakespear also, in his *ANTONY AND CLEOPATRA*, calls the Aspic, "the pretty WORM of Nilus;" on which Johnson observes that "worm" is the Teutonic word for serpent." He adds, "we have the *blind-worm* and *slow-worm* still in our language, and the Norwegians call an enormous monster, seen sometimes in the northern ocean, the *sea-worm*."

313. *The lion and fierce tiger glar'd aloof,]*

—— about them round

A LION now he stalks WITH FIERY CLARE;

Then as A TIGER——

PARADISE LOST, iv. 401.

In a passage of the *PARADISE LOST*, cited in the last note but one, it is said that, after the fall, the wild beasts, ceasing to graze,

Devour'd each other, nor stood much in awe
 Of man, but fled him, or WITH COUNTENANCE GRIM
 GLAR'D ON HIM PASSING——

The latter part of which description is palpably taken from Shakespear.

—— I met a lion

Who CLAR'D UPON ME, AND WENT SURLY BY,
 Without annoying me——

JULIUS CAESAR, Act I, Sc. 4.

313. ——— aloof,]

But safest he who stood ALOOF

When insupportably his foot advanc'd——

SAMS. AGON. 135.

314. *But now an aged man——]*

As the Scripture is entirely silent about what personage the Tempter assumed, the Poet was at liberty to indulge his own fancy; and nothing, I think, could be better conceived for his present purpose, or more likely to prevent suspicion of fraud. The poet might perhaps take the hint from a design of David Vinkboon, where the Devil is represented addressing himself to our Saviour, under the appearance of an old man. It is to be met with among Vischer's cuts to the Bible, and is engraved by Landerselt. *Thyer.*

314. ——— an aged man in rural weeds,]

Thus, in the FIRST Book of the FAERY QUEEN, Una and the Red-cross Knight are met by the Enchanter Archimago, disguised under the appearance of an old Hermit,

At length they chanc'd to meet upon their way

AN AGED MAN IN LONG BLACK WEEDS YCLAD.

B. i. C. i. 29.

And, in *COMUS*, v. 84. the *Spirit* says, he must put off his celestial habiliments,

And take THE WEEDS and likeness of A SWAIN.

The *weeds of a swain* are "rural weeds;" and thus Satan, under this disguise, in verse 337 of this Book, is called *the swain*.

315. *Following, as seem'd, the quest of some stray ewe,]*

I came not here on such a trivial toy

As A STRAY'D EWE——

COMUS, 502.

Against

Against a winter's day, when winds blow keen,
To warm him wet return'd from field at eve,
He saw approach, who first with curious eye
Perus'd him, then with words thus utter'd spake. 320

SIR, what ill chance hath brought thee to this place
So far from path or road of men, who pass
In troop or caravan? for single none
Durst ever, who return'd, and dropt not here
His carcass, pin'd with hunger and with drought, 325
I ask the rather, and the more admire,
For that to me thou seem'st the man, whom late
Our new baptizing Prophet at the ford
Of Jordan honor'd so, and call'd thee Son

317. ———— when winds blow keen,]
———— while THE WINDS
BLOW MOIST AND KEEN ————
PARADISE LOST, x. 1065.

319. ———— with curious eye
Perus'd him—]

Thus in HAMLET, Act II. Scene I. Ophelia,
describing the behaviour of Hamlet to her, says,
He took me by the wrist, and held me hard,
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,
He falls to such PERUSAL OF MY FACE,
As he would draw it——

And, in the last Scene of ROMEO AND JULIET,
Romeo, when he has killed Paris, says

———— Let me PERUSE THIS FACE!

Mercutio's kinsman! noble Comtè Paris!

And in the PARADISE LOST, B. VIII. where
Adam relates to Raphael his own sensations, im-
mediately after his creation, having with infinite
beauty described the scene that surrounded him,
and first attracted and gratified his attention, he
thus proceeds to speak of his survey of himself.

Myself I then PERUS'D, and limb by limb
Survey'd ————

323. ———— for single none
Durst ever, who return'd, and dropt not here
His carcass, pin'd with hunger and with drought,]

Milton seems here to have had in his mind the
vast sandy deserts of Africa; which Diodorus
Siculus describes ——— ἡ εἰρημος καὶ θηριωδὴς τῆς Λιβυῆς,
ἐπὶ πολὺ μὲν παρεκτείνεσσα, δια δε τὴν ΑΝΥΔΡΙΑΝ ΚΑΙ
ΤΗΝ ΣΠΑΝΙΝ ΤΗΣ ΑΠΑΣΗΣ ΤΡΟΦΗΣ ἔχουσα τῆς
διεξοδοῦ ὁ μόνον ἐπιποροῖ, ἀλλὰ καὶ παντελὺς ἐπικινδυνος—
“ desert, full of wild beasts, of a vast extent, and
“ from its being devoid of water, and bare of all
“ kind of food, not only difficult, but absolutely
“ dangerous to pass over.”

325. ———— pin'd with hunger—]

Death, in the TENTH Book of the PARADISE
LOST, thus describes himself,

———— me, who WITH ETERNAL FAMINE PINE,
597.

Of

Of God: I saw and heard, for we sometimes 330
 Who dwell this wild, constrain'd by want, come forth
 To town or village nigh, (nighest is far,)
 Where ought we hear, and curious are to hear
 What happens new; fame also finds us out.

To whom the Son of God. Who brought me hither, 335
 Will bring me hence; no other guide I seek.

By miracle he may, reply'd the swain;
 What other way I see not, for we here
 Live on tough roots and stubs, to thirst inur'd

330. ——— *I saw and heard, for we sometimes
 Who dwell this wild, constrain'd by want, come forth
 To town or village nigh—]*

All this is finely in character with the assumed person of the Tempter, and tends at the same time to give more effect to the preceding descriptions. It should be considered also that it was not necessary to confine those descriptions merely to that part of the wilderness of Judea, into which our Lord was now just entering, V. 193, or where at most he had not advanced any great way, V. 299.—That wilderness was of a great length, the most habitable part being northward towards the river Jordan; southward it extended into vast and uninhabited deserts, which, in the map in Reland's *Palestina*, are termed *vastissimæ solitudines*. To describe these, in such a manner as might impress a deep sense of danger in the mind of him to whom he addressed himself, was perfectly consistent with the Tempter's purpose.

334. ——— *fame also finds us out.]*

The same speaker in *PARADISE LOST*, B. iv. when discovered in the Garden of Eden, being brought before Gabriel and questioned by him, in his account of himself and the expedition which brought him there, says,

——— I alone first undertook
 To wing the desolate abyss, and spy

This new-created world, whereof in Hell
 FAME IS NOT SILENT ———

935

338. ——— *for we here
 Live on tough roots and stubs—]*

This must certainly be a mistake of the printer, and instead of *stubs* it ought to be read *shrubs*. It is no uncommon thing to read of hermits and ascetics living in deserts upon roots and shrubs, but I never heard of *stubs* being used for food, nor indeed is it reconcileable to common sense. Some have thought that the *αριδεις*, which the Scripture says were the meat of the Baptist, were the tops of plants or shrubs.
Thyer.

Yet, in the *TEMPEST*, Prospero threatens Ferdinand with nearly as hard fare. *Act I. Sc. 3.*

——— thy food shall be
 The fresh brook mussels, WITHER'D ROOTS, AND HUSKS
 WHEREIN THE ACORN CRADLED ———

Stubs are in fact only broken ends of the larger *withered roots*.

339. ——— *to thirst inur'd
 More than the camel—]*

It is commonly said that camels will go without water three or four days. *Sitim & quatrduo tolerant. Plin. Nat. Hist. Lib. viii. Sect. 26. But Tavernier*

More than the camel, and to drink go far, 340
Men to much misery and hardship born :
But, if thou be the Son of God, command
That out of these hard stones be made thee bread,
So shalt thou save thyself, and us relieve
With food, whereof we wretched seldom taste. 345

He ended, and the Son of God reply'd.
Think'st thou such force in bread? Is it not written,
(For I discern thee other than thou seem'st,)
Man lives not by bread only, but each word
Proceeding from the mouth of God, who fed 350
Our fathers here with Manna? In the mount

Tavernier says, that they will ordinarily live without drink eight or nine days. *Newton.*

Julius Pollux, (L. i. C. 10.) speaking of camels comparatively with horses, says they are *καρρωτεροι δια το αδιψον*, "more capable of rendering service, "because they are not affected by thirst."—An Arabian author, cited by Bochart, in his *Hierozoicon*, (Part i. B. 2. C. 2.) says, "the camel can not "only go without water for ten days, but will eat "such things as grow in the deserts, which no "other beasts of burthen will eat."

348. *For I discern thee other than thou seem'st,*
In the concluding Book of this Poem, our Lord says to the Tempter,

——— desist, THOU ART DISCERN'D.
And toil'st in vain——— 497.

349. *Man lives not by bread only, but each word
Proceeding from the mouth of God, who fed
Our fathers here with Manna?—]*

The words of St. Matthew, C. iv. 44. are, *But he answered and said, It is written man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.* And

this refers to the EIGHTH Chapter of Deuteronomy, V. 3, where the humiliation of the Israelites in the wilderness, and their being there miraculously fed with manna, are recited as arguments for their obedience, *and he humbled thee, and suffered thee to hunger, and fed thee with manna, which thou knewest not, neither did thy fathers know; that he might make thee know that man doth not live by bread only, but by every word that proceedeth out of the mouth of the Lord doth man live.*

The Poet, who was, beyond a doubt, "mighty "in the scripture," has, with much art, availed himself of the original passage in the Old Testament, as it affords him such an immediate and apposite transition to the miraculous feeding the Children of Israel, their great lawgiver, and afterwards Elijah, in the wilderness.

351. ——— in the mount
Moses was forty days, nor eat, nor drank;]

"And he was there," (i. e. in the mount)
"with the Lord, forty days and forty nights; he "did neither eat bread, nor drink water."

Exodus, xxxiv. 28. See also Deuter. ix. 9.

Moses

Moses was forty days, nor eat, nor drank;
 And forty days Elijah, without food,
 Wander'd this barren waste; the same I now:
 Why dost thou then suggest to me distrust, 355
 Knowing who I am, as I know who thou art?

WHOM thus answer'd the Arch-Fiend, now undisguis'd.
 'Tis true I am that Spirit unfortunate,

353. *And forty days Elijah, without food,
 Wander'd this barren waste—]*

After Elijah had been miraculously fed in the wilderness, it is said of him that he *went in the strength of that meat forty days and forty nights, unto Horeb, the mount of God.*

1 Kings, xix. 8.

356. *Knowing who I am—]*

This is not to be understood of Christ's *divine* nature. The Tempter knew him to be the person *declared the Son of God* by a voice from Heaven, V. 385, and that was all that he knew of him.

Callon.

357. ————— *the Arch-Fiend—]*

Satan is thus called in the PARADISE LOST, Book i.

Whereto with speedy words the ARCH-FIEND reply'd,
 156.

So, stretch'd out huge in length, the ARCH-FIEND lay.
 209.

When he breaks *the horrid silence* in his first speech to Beelzebub, he is termed the ARCH-ENEMY.

358. *'Tis true I am that Spirit unfortunate,]*

Satan's instantaneous avowal of himself here has a great and fine effect. It is consistent with a certain dignity of character which is given him in general, through the whole of the Paradise Lost.—The rest of his speech is artfully submissive.

It may not be improper in this place, to consider the conduct of the Poet, and the reason of it, respecting the Arch-Fiend's appearance and de-

meanour here, and, in a part of the Paradise Lost, where his situation may be considered as in some degree similar.—In the FOURTH Book of the PARADISE LOST, Satan is represented sitting, in an assumed shape, "close at the ear of Eve;" in order to inspire such dreams and ideas as might render her a more apt subject of temptation. Being discovered in this situation, on the touch of Ithuriel's spear, he resumes his own proper form; and, on being questioned by the Angels concerning the purpose of his being there, he answers in scornful and indignant terms.—In the instance before us, Satan is also in an assumed shape, under which he is immediately known to our blessed Lord; whose power to discover him, through that disguise, he does not seem to have been at all aware of, until his declaration,

Knowing who I am, as I KNOW WHO THOU ART.

Satan, on finding himself discovered, makes here no vaunt of his power or rank, as he had done in the other instance; but, having acknowledged who he is, returns only apologies and flattery to the "stern" rebukes of our Saviour, notwithstanding that he was at the same time

———— inly stung with anger and disdain.

The conduct of our author, on both these occasions, is highly proper and admirable. Satan, when discovered by Ithuriel and Zephon, and by them conducted to Gabriel, finds himself in the presence of those, who had formerly been his compeers or inferiors, when in his state of happiness and splendor; and, on their attempting to restrain him, breaks forth,

Who, leagu'd with millions more in rash revolt
Kept not my happy station, but was driven 360
With them from bliss to the bottomless deep,
Yet to that hideous place not so confin'd

forth, as might be expected from his haughty and violent character, into sentiments of indignation and rage, and prepares for the most determined resistance; from which however he is deterred by a sign from above, which he knew to proceed immediately from the hand of God. On the present occasion, "awe from above had quell'd his heart." He was aware of the superiority of the Son of God, and, as the Scripture says of him, he *believes and trembles*;

But thou art plac'd above me, thou art Lord,
From thee I can, and must submit, endure
Check, or reproof; and glad to escape so quit.

Milton's different representations of the conduct of Satan, in these two different exigencies, may be considered as meant to elucidate and exalt the character of our Lord, whom the Almighty had before directed all the angels of Heaven to adore and honor as himself,

——— All ye Gods,
Adore the Son, and honor him as me.
PARADISE LOST, iii. 343.

Neither are his glory and honor confined to the celestial mansions; but even the infernal spirits are involuntarily led to pay him the same homage.— We may observe, as a further circumstance of the marked superiority of our Lord's character over that of the blessed angels, that Ithuriel and Zephon, on Satan's resuming his own proper shape, knew him not, until he informed them who he was; and that Gabriel himself, at Satan's first appearance before him, says only that he

——— by his gait,
And fierce demeanour, *seems* the Prince of Hell.
But our Lord here is acquainted with all the wiles and intentions of his adversary, and knows him under all his disguise, and at his first approach.—

The first entrance of Satan into Paradise, we may also recollect, was under disguise; in which he deceived Uriel, who was held to be

The sharpest sighted Spirit of all in Heaven.
But, as he says,
——— neither man nor angel can discern
Hypocrisy, the only evil that walks
Invisible, except only to God alone,
PARADISE LOST, iii. 682.

This discovery of Satan then may be considered as an intended proof of our Lord's divine character, in his discerning what was invisible, except to God alone; and the submissive and crouching behaviour of the Arch-Fiend, so different from what it was upon all other occasions, amounts to a further attestation of it.

360. *Kept not my happy station—*]
A manner of speaking borrowed from the Scripture, Jude vi. *And the angels which kept not their first estate.* Newton.

360. ——— but was driven
With them from bliss, to the bottomless deep,]
——— Him the almighty power
Hurl'd headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To BOTTOMLESS PERDITION ———
PARADISE LOST, i. 44.
——— eternal wrath
Burnt after them TO THE BOTTOMLESS PIT.—
vi. 865.

362. ——— *that hideous place—*]
The Devils, immediately after their expulsion from Heaven, in the FIRST Book of PARADISE LOST, are described "abject and lost,"
Under amazement of their HIDEOUS change.

By rigor unconniving, but that oft,
 Leaving my dolorous prison, I enjoy
 Large liberty to round this globe of earth, 365
 Or range in the air; nor from the Heaven of Heavens
 Hath he excluded my resort sometimes.
 I came among the sons of God, when he
 Gave up into my hands Uzzean Job
 To prove him and illustrate his high worth; 370
 And, when to all his Angels he propos'd
 To draw the proud king Ahab into fraud

363. ——— unconniving—]

Thus in the speech of the Deity in the PARADISE
 LOST, where he notices the entrance of Sin and
 Death into the world, and terms them "*these*
 "*wasteful furies*," they are considered as suppos-
 ing the Almighty to *connive* at their proceedings.

——— who impute
 Folly to me, so doth the Prince of Hell
 And his adherents, that with so much ease
 I suffer them to enter and possess
 A place so heavenly, and CONNIVING seem
 To gratify my scornful enemies.———

x. 620.

364. ——— my dolorous prison—]

——— through many a dark and dreary vale
 They pass'd, and many a region DOLOROUS,
 O'er many a frozen, many a fiery Alp.
 PARADISE LOST, ii. 618.

365. ——— to round this globe of earth,]

Milton uses the same phrase in his PARADISE
 LOST, x. 684. speaking of the sun:

Had ROUNDED still the horizon.———

Thyer.

366. ——— the Heaven of Heavens]

Into the HEAVEN OF HEAVENS I have presum'd,
 An earthly guest.———

PARADISE LOST, vii. 13.

Milton frequently uses this expression of "the
 "Heaven of Heavens." PARADISE LOST, iii.
 390. vii. 553. xii. 451.

Solomon, in his prayer at the dedication of the
 Temple, says, *But will God indeed dwell in the*
earth? Behold the Heaven, and HEAVEN OF
HEAVENS cannot contain thee; how much less this
house that I have builded!

1 Kings, viii. 27.

368. *I came among the Sons of God—]*

Now there was a day when the sons of God came
to present themselves before the Lord, and Satan came
also among them. Job, i. 6.

369. ——— Uzzean Job]

"There was a man in the land of Uz, whose
name was JOB." Job, i. 1.

372. *To draw the proud king Ahab into fraud]*

This story of Ahab is related, 1 Kings, xxii.
 19, &c. *I saw the Lord sitting on his throne, and*
all the host of Heaven standing by him, on his right
hand and on his left. And the Lord said, Who shall
persuade Ahab, that he may go up and fall at Ra-
moth-gilead? And one said on this manner, and an-
other on that manner. And there came forth a Spirit,
and stood before the Lord, and said, I will persuade
him.

That he might fall in Ramoth, they demurring,
 I undertook that office, and the tongues
 Of all his flattering prophets glibb'd with lies 375
 To his destruction, as I had in charge;
 For what he bids I do. Though I have lost
 Much lustre of my native brightness, lost
 To be belov'd of God, I have not lost

him. And the Lord said unto him, Wherewith? And he said, I will go forth, and I will be a lying Spirit in the mouth of all his prophets. And he said, Thou shalt persuade him, and prevail also: go forth, and do so. This symbolical vision of Micaiah, in which heavenly things are spoken of after the manner of men in condescension to the weakness of their capacities, our author was too good a critic to understand literally, though as a poet he represents it so. *Newton.*

372. ————— into fraud]

Fraud is used exactly in the same sense, in the PARADISE LOST,

So glisten'd the dire snake, and INTO FRAUD
 Led Eve our credulous mother. ———

ix. 643.

Where Bp. Newton observes that “*FRAUD* signifies hurt and damage, as well as deceit and delusion; and cites the following apposite passage from Virg. *ÆN.* x. 72.

*Quis Deus in FRAUDEM, quæ dura potentia nostra
 Egit? ———*

377. ————— though I have lost
Much lustre of my native brightness—]

It is said of Satan, in the FIRST Book of the PARADISE LOST, 591.

————— his form had yet NOT LOST

ALL HER ORIGINAL BRIGHTNESS. ———

And when Ithuriel and Zephon, in the end of the FOURTH Book, find him in Paradise, and charge him with being one of the rebel Spirits adjudg'd to Hell, Satan asks, *if they do not know him?* To which Zephon replies,

Think not, revolted Spirit, thy shape the same,
 Or undiminish'd BRIGHTNESS to be known,
 As when thou stood'st in Heaven upright and pure;
 That glory then, when thou no more wast good,
 Departed from thee; ———

835.

379. ————— I have not lost
*To love, at least contemplate and admire,
 What I see excellent in good, or fair,
 Or virtuous—]*

After the rebuke of Zephon to Satan, part of which is cited in the preceding note, it is said,

So spake the Cherub; and his grave rebuke,
 Severe in youthful beauty, added grace
 Invincible; abash'd the Devil stood,
 And felt HOW AWFUL GOODNESS is, and saw
 VIRTUE in her shape HOW LOVELY; saw, and pin'd
 His loss. ———

iv. 844.

Thus also, in the SECOND Book of the PARADISE LOST, where the fallen Angels are described doing homage to the Public Spirit of their Chief, it is said,

————— for neither do the Spirits damn'd
 LOSE ALL THEIR VIRTUE. ———

482.

And, where Satan first sees Adam and Eve in Paradise, he “contemplates them with admiration.” Speaking of them he says

————— whom my thoughts pursue
 With wonder, and COULD LOVE, SO LIVELY SHINES
 IN THEM DIVINE RESEMBLANCE, and such grace
 The hand that form'd them on their shape hath pour'd.

PARADISE LOST, iv. 362.

To love, at least contemplate and admire, 380
 What I see excellent in good, or fair,
 Or virtuous ; I should so have lost all sense :
 What can be then less in me than desire
 To see thee and approach thee, whom I know
 Declar'd the Son of God, to hear attent 385
 Thy wisdom, and behold thy Godlike deeds ?
 Men generally think me much a foe
 To all mankind : why should I ? they to me
 Never did wrong or violence ; by them
 I lost not what I lost, rather by them 390
 I gain'd what I have gain'd, and with them dwell,
 Copartner in these regions of the world,
 If not disposer ; lend them oft my aid,
 Oft my advice by presages and signs,
 And answers, oracles, portents and dreams, 395
 Whereby they may direct their future life.
 Envy they say excites me, thus to gain

385. ————— to hear attent
Thy wisdom—]

Milton seems to have borrowed this word, and this emphatical manner of applying it, from Spenser, FAERY QUEEN, B. vi. Cant. 9. St. 26.

Whilst thus he talk'd, the knight with greedy ear
 Hung still upon his melting mouth ATTENT.

Thyer.

Shakespear also, HAMLET, Act I. Scene 2. has

Season your admiration for a while
 With AN ATTENT EAR.——

393. ————— lend them oft my aid,

*Oft my advice by presages and signs,
 And answers, oracles, portents and dreams,
 Whereby they may direct their future life.]*

The following passage of Cicero reflects so much light on these lines, as would incline one to believe that Milton had *it* in his mind.

“ Multa cernunt haruspices ; multa augures pro-
 vident ; multa ORACULIS declarentur, multa
 VATICINATIONIBUS, multa SOMNIIS, multa
 PORTENTIS : quibus cognitis, multæ sæpe res
 hominum sententia atque utilitate partæ,” (*or,*
as Lambinus reads, ex animi sententia atque utilitate
partæ) “ multa etiam pericula depulsa sunt.”—

DE NAT. DEOR. ij. 65.

Newton.

397. *Envy they say excites me, thus to gain
 Companions of my misery and woe.]*

“ They

Companions of my misery and woe.

At first it may be; but, long since with woe

Nearer acquainted, now I feel, by proof, 400

That fellowship in pain divides not smart,

Nor lightens ought each man's peculiar load.

Small consolation then, were man adjoin'd:

This wounds me most, (what can it less?) that man,

Man fallen shall be restor'd, I never more. 405

To whom our Saviour sternly thus reply'd.

Deservedly thou griev'st, compos'd of lies

From the beginning, and in lies wilt end;

Who boast'st release from Hell, and leave to come

"They say" is not here merely expletory, or only of *general* reference. It relates to what Raphael in express terms *had said* in the conclusion of the SIXTH Book of the PARADISE LOST, where he warns Adam of Satan's purposes against him and the motives of them.

—— he who ENVIES now thy state,
Who now is plotting how he may seduce
Thee also from obedience, that WITH HIM
Bereav'd of happiness THOU MAY'ST PARTAKE
HIS PUNISHMENT, ETERNAL MISERY:
Which would be all his solace and revenge,
As a despite done against the most High,
Thee once TO GAIN COMPANION OF HIS WOE.

400. ——— now I feel, by proof,
That fellowship in pain divides not smart,]

Our author had in his eye this line of the poet,

Solamen miseris socios habuisse doloris.

Thyer.

We may compare the following passage of Cicero;

"Nam illud non intelligo, quamobrem, si vivere

"honeste non possunt, perire turpiter velint: AUT

"CUR MINORE DOLORE PERITUROS SE CUM

"MULTIS, QUAM SI SOLI PEREANT, ARBITRER-
"TUR." ii. IN CATILIN. 10.

404. *This wounds me most, (what can it less?) that man,
Man fallen shall be restor'd, I never more.]*

The Poet very judiciously makes the Tempter conclude with these lines concerning the restoration of fallen man, in order to lead our Saviour to say something about the manner of it, to know which was one great part of his design, that he might be able, if possible, to counterplot and prevent it. With no less judgment is our Saviour represented in the following answer, taking no other notice of it than by replying, *Deservedly thou griev'st, &c.*
Thyer.

In the first speech of the Deity, in the THIRD Book of the PARADISE LOST, the difference between the Fall of the Angels, and the Fall of Man, and the respective future consequences of each are thus pointed out.

The first sort by their own suggestion fell,
Self-tempted, self-deprav'd; man falls deceiv'd
By the other first; man therefore shall find grace,
The other none. ———

129.
Into

Into the Heaven of Heavens: thou com'st indeed, 410
 As a poor miserable captive thrall
 Comes to the place where he before had sat
 Among the prime in splendor, now depos'd,
 Ejected, emptied, gaz'd, unpitied, shunn'd,
 A spectacle of ruin, or of scorn, 415
 To all the host of Heaven: the happy place
 Imparts to thee no happiness, no joy,
 Rather inflames thy torment, representing
 Lost bliss, to thee no more communicable,
 So never more in Hell than when in Heaven. 420
 But thou art serviceable to Heaven's King.
 Wilt thou impute to obedience what thy fear
 Extorts, or pleasure to do ill excites?
 What but thy malice mov'd thee to misdeem
 Of righteous Job, then cruelly to afflict him 425

411. *As a poor miserable captive thrall*]

Thrall is an old word for slave; frequently used
by Spenser.

——— ne did he cease,
 Till that he came where he had Cambell seen,
 LIKE CAPTIVE THRALL, two other knights atween,
 FAERY QUEEN, B. iv. C. iv. 34.

Milton in the *PARADISE LOST*, has

——— THRALLS
 By right of war. ———

i. 149.

413. *Among the prime in splendor—*]

These were THE PRIME in order and in might.
 PARADISE LOST, i. 506.

——— among the choice and PRIME
 Of those heaven-warring champions. ———
 ii. 423.

414. *Ejected, emptied, gaz'd, unpitied, shunn'd,*]

Milton is fond of accumulating a cluster of par-
ticiples.

Exhausted, spiritless, afflicted, fallen. ———
 PARADISE LOST, vi. 252.

416. ——— the happy place
*Imparts to thee no happiness, no joy,
 Rather inflames thy torment, representing
 Lost bliss, to thee no more communicable,*]

We find the same sentiment also, in *PARADISE
LOST*, ix. 467.

But the hot hell that always in him burns,
 Though in mid Heaven, soon ended his delight;
 And tortures him now more, the more he sees
 Of pleasure not for him ordain'd. ———

Thyer.

With

With all inflictions? but his patience won
 The other service was thy chosen task,
 To be a liar in four hundred mouths;
 For lying is thy sustenance, thy food.
 Yet thou pretend'st to truth; all oracles
 By thee are given, and what confess'd more true
 Among the nations? that hath been thy craft,
 By mixing somewhat true to vent more lies.
 But what have been thy answers, what but dark,
 Ambiguous, and with double sense deluding,

430

435

426. ———— *but his patience won*]

The verb *won* I think is not often used as a verb neuter, but I find it so in Spenser's FAERY QUEEN, B. i. Cant. 6. St. 39.

And he the stoutest knight that ever won. *Newton.*

428. ———— *in four hundred mouths;*]

Then the king of Israel gathered the prophets together, about four hundred men.

1 Kings, xxii. 6.

432. ———— *that hath been thy craft,
 By mixing somewhat true to vent more lies.*]

The following passage from St. Austin may serve to illustrate what Milton here says, "Miscent tamen isti (Dæmones) fallacias; et verum quod nōsse potuerint, non docendi magis quam decipiendi fine, prænuntiant."

DE DIV. DÆMON. Sect. 12.

Thyer.

434. *But what have been thy answers, what but dark,
 Ambiguous, and with double sense deluding;*]

The oracles were often so obscure and dubious, that there was need of other oracles to explain them. Sed jam ad te venio,

Sancte Apollo, qui umbilicum certum terrarum obsides,
 Unde superstisiosa primum sæva evasit vox fera,

tuis enim oraculis Chrysippus totum volumen implevit, partim falsis, ut ego opinor, partim casu veris, ut fit in omni oratione sæpissime; partim FLEXILOQUIS, ET OBSCURIS, UT INTERPRESEGEAT INTERPRETE, ET SORS IPSA AD SORTES REFERENDA SIT; PARTIM AMBIGUIS, ET QUÆ AD DIALECTICUM DEFERENDA SINT. Cicero DE DIV. ii. 56. *Calton.*

Milton, in these lines about the Heathen oracles, seems to have had in view what Eusebius says more copiously upon this subject in the fifth book of his Præparatio Evangelica. That learned father reasons in the very same way about them, and gives many instances from history of their delusive and double meanings. It may not perhaps be impertinent to mention one by way of illustration. Cræsus, sending to consult the Delphic oracle about the success of his intended expedition against the Persian, received this answer,

Κροισος· Ἄλιν διαβας μεγαλην αρχην καταλυσει,

Cræsus Halym penetrans magnam pervertet opum vim, which, by the ambiguity of one word, might either signify the conquest of the Persian empire, or the ruin of his own: but he, as it was natural enough for an ambitious prince to do, construing it according to his own flattering hopes, was overcome, and lost his kingdom.

Thyer.

Which

Which they who ask'd have seldom understood,
 And not well understood as good not known?
 Who ever by consulting at thy shrine
 Return'd the wiser, or the more instruct,
 To fly or follow what concern'd him most, 440
 And run not sooner to his fatal snare?
 For God hath justly given the nations up
 To thy delusions; justly, since they fell
 Idolatrous: but, when his purpose is
 Among them to declare his providence 445
 To thee not known, whence hast thou then thy truth,
 But from him, or his Angels president

439. ————— *instruct,]*

Thus, B. ii. ver. 399, he writes *suspect* for *suspected*. In the *Paradise Lost* he always writes the participles at length; but in this Poem he has in every respect condensed his style, which may be one reason why it does not "please the million."

447. *But from him, or his angels president
 In every province?—]*

Utitur etiam eis Deus (Dæmonibus) ad veritatis manifestationem per ipsos fiendam, dum divina mysteria eis per Angelos revelantur. The words are quoted from Aquinas (2da 2dæ Quæst. 172. Art. 6) *Calton.*

This notion Milton very probably had from Tertullian and St. Austin. Tertullian, speaking of the Gods of the Heathens and their oracles, says—Dispositiones etiam Dei & tunc prophetis conzonantibus exceperunt, & nunc lectionibus resonantibus carpunt. Ita & hinc sumentes quasdam temporum sortes æmulantur divinitatem, dum furantur divinationem. In oraculis autem, quo ingenio ambiguitates temperent in eventus, scient Cræsi, sciunt Pyrrhi. Apol. C. 22. St. Austin,

more appositely to our present purpose, answering the Heathen boasts of their oracles, says—tamen nec ista ipsa, quæ ab eis vix raro & clanculo proferuntur, movere nos debent, si cuiquam Dæmonum extortum est id proderet cultoribus suis quod didicerat ex eloquiis prophetarum, vel ex oraculis Angelorum. Aug. De Div. Dæmonum. Sect. 12. Tom. 6. Ed. Bened. And again, Cum enim vult Deus etiam per infimos infernosque spiritus aliquem vera cognoscere, temporalia dumtaxat atque ad istam mortalitatem pertinentia, facile est, & non incongruum, ut omnipotens & justus ad eorum pœnam, quibus ista prædicuntur, ut malum quod eis impendat ante quam veniat prænoscendo patiantur, occulto apparatu ministeriorum suorum etiam spiritibus talibus aliquid divinationis impertiat, ut quod audiunt ab Angelis, prænuntient hominibus. De Div. Quæst. ad Simpl. L. 2. S. 3. Tom. 6.

Thyer.

Milton has here followed the Septuagint reading in Deuteronomy. Ὅτε διμερίζεν ὁ ὑψίστος ἐθνη—ἐκείνων ὅρια ἰθὺν κατὰ ἀριθμὸν ἀγγέλων Διῶ.

Warburton.

In

In every province, who, themselves disdaining
 To approach thy temples, give thee in command
 What, to the smallest tittle, thou shalt say, 450
 To thy adorers? Thou, with trembling fear,
 Or like a fawning parasite, obey'st:
 Then to thyself ascrib'st the truth foretold.
 But this thy glory shall be soon retrench'd;
 No more shalt thou by oracling abuse 455
 The Gentiles; henceforth oracles are ceas'd,
 And thou no more with pomp and sacrifice
 Shalt be inquir'd at Delphos, or elsewhere;

453. *Then to thyself ascrib'st the truth foretold:]*

The Demons, Lactantius says, could certainly foresee, and truly foretel many future events, from the knowledge they had of the dispositions of providence before their fall. And then they assumed all the honor to themselves, pretending to be the authors and doers of what they predicted. "Nam cum dispositiones Dei præsentiant, quippe qui ministri ejus fuerunt, interponunt se in his rebus; ut quæcunque à Deo vel facta sunt vel fiunt ipsi potissimum facere, aut fecisse videantur." Div. INST. ii. 16. *Calton.*

456. ——— *henceforth oracles are ceas'd,
 And thou no more with pomp and sacrifice
 Shalt be inquir'd at Delphos, or elsewhere:
 At least in vain, for they shall find thee mute.]*

As Milton had before adopted the ancient opinion of oracles being the operations of the fallen Angels, so here again he follows the same authority, in making them cease at the coming of our Saviour. See this matter fully discussed in Fontenelle's History of Oracles, and Father Baltus's answer to him. *Thyer.*

Thus Juvenal, SAT. vi. 554;

—— DELPHIS ORACULA CESSANT.

And in the FIFTH Book of Lucan's PHARSALIA, where Appius is desirous to consult the Delphic oracle, but finds it dumb. the priestess tells him;

—— MUTO PARNASSUS HIATU
 CONTICUIT, pressitque Deum, seu spiritus istas
 Destituit fauces, mundique in devia versum
 Duxit iter — — — — —
 — — — — — seu sponte Deorum
 Cyrrha silet. ———

Thus also Milton, in his HYMN ON THE NATIVITY;

THE ORACLES ARE DUMB,
 No voice or hideous hum
 Runs through the arched roof in words deceiving,
 Apollo, from his shrine,
 Can no more divine,
 With hollow shriek the steep of Delphos leaving.

And before him, Giles Fletcher, in his CHRIST'S VICTORY IN HEAVEN, St. 82.

The Angels carol'd loud their song of peace,
 The cursed ORACLES WERE STRUCKEN DUMB.—

458. ——— *Delphos,—]*

In the famous controversy about ancient and modern learning, Mr. Wotton reproves Sir William Temple for putting *Delphos* for *Delphi* every where in his Essays. Mr. Boyle justifies it, and says that

At least in vain, for they shall find thee mute.
 God hath now sent his living oracle 460
 Into the world to teach his final will,
 And sends his Spirit of truth henceforth to dwell
 In pious hearts, an inward oracle
 To all truth requisite for men to know.
 So spake our Saviour; but the subtle Fiend, 465
 Though inly stung with anger and disdain,
 Dissembled, and this answer smooth return'd.
 Sharply thou hast insisted on rebuke,
 And urg'd me hard with doings, which not will
 But misery hath wrested from me. Where 470
 Easily canst thou find one miserable,
 And not enforc'd oft-times to part from truth,
 If it may stand him more in stead to lie,
 Say and unsay, feign, flatter, or abjure?

it is used by all the finest writers of our tongue, and best judges of it, particularly Waller, Dryden, Creech, &c. If these authorities may justify Sir William Temple, they may also justify Milton; but certainly the true way of writing it is not *Delphos* in the accusative case, but *Delphi* in the nominative. *Newton.*

But *Delphos* in English is as proper as *Argos*, which by Livy, Virgil, and most of the Latin authors is written *Argi*.

460. ————— his living oracle]

Christ is stiled by the Greek Fathers *αυτοζωη*, *ζωσα βουλη*, *λογος ζωη*, *essential life*, *the living counsel*, and *the living word of God*. And St. John

says, that *in him was life*, and *the life was the light of men*. i. 4. *Calion.*

And in Acts, vii. 38. where it is said, *Who received the lively (or living) oracles to give unto us*, instead of *λογια ζωντα*, some copies read *λογον ζωντα*.

469. ————— which not will
But misery hath wrested from me.—]

Thus, in *ROMEO AND JULIET*, the starved Apothecary excuses his selling poison,

My poverty, but not my will, consents.

474. *Say and unsay, feign, flatter, or abjure?]*

Might not Milton possibly intend here, and particularly by the word *abjure*, to lash some of his complying friends, who renounced their republican principles at the Restoration? *Thyer.*

But

But thou art plac'd above me, thou art Lord ; 475
 From thee I can, and must submit, indure,
 Check or reproof, and glad to escape so quit.
 Hard are the ways of truth, and rough to walk,
 Smooth on the tongue discours'd, pleasing to the ear,
 And tuneable as sylvan pipe or song ; 480

478. *Hard are the ways of truth, and rough to walk,]*

Thus Silfius Italicus, iv. 605 ;

Explorant adversa viros, PERQUE ASPERA DURO
 NITITUR ad laudem VIRTUS INTERRITA CLIVO.

And in Book the FIFTEENTH, where Virtue is
 the speaker ;

Casta mihi domus, et CELSO STANT COLLE PENATES ;
 ARDUA SAXOSO PERDUCIT SEMITA CLIVO ;
 ASPER principio, (nec enim mihi fallere mos est,)
 Prosequitur labor. ADMITENDUM INTRARE VOLENTI.

101.

Thus also Hesiod, OPERA ET DIES, 289.

Της δ' ἀρετῆς ἰδρῶτα θεοὶ προπαροιθεὶς ἐθηκαν
 ἀθανάτοισ' μακρὸς δὲ καὶ οὐβίος οἶμος ἐπ' αὐτῇ,
 καὶ τεύχευς το πρῶτα.

By toil alone, so will the immortal Gods,
 We rise to virtue ; the ascent is long,
 Rugged and steep at first. ———

From whom Tasso, C. xvii. 61.

Signor non sotto l' ombra in spiaggia molle,
 Tra fonti, e fior, tra ninfe, e tra Sirene ;
 Ma in cima, a l' erto, e faticoso colle
 De la virtù riposto è il nostro bene.
 Chi non gela, e non suda, e non s'estolle
 Da le vie del piacer, la non perviene.

Not underneath sweet shades and fountains shrill,
 Among the nymphs, the fairies, leaves, and flowers,
 But on the steep, the rough, and craggy hill
 Of virtue stands this bliss, this good of ours,
 By toil and travel, not by sitting still
 In pleasure's lap, we come to honour's bowers.

Fairfax.

And from him Spenser, FAERY QUEEN, B. II.
 C. iii. 40. 41.

Abroad in arms, at home in studious kind,
 Who seeks with painful toil, shall honour soonest find.
 In woods, in waves, in wars, she wons to dwell.
 And will be found with peril and with pain ;
 Ne can the man, that moulds in idle cell,
 Unto her happy mansion attain :
 Before her gate high God did sweat ordain,
 And wakeful watches ever to abide :
 But easie is the way, and passage plain,
 To pleasure's palace ; it may soon be spide,
 And day and night her doors to all stand open wide.

478. *Hard are the ways of truth, and rough to walk,
 Smooth on the tongue discours'd, pleasing to the ear,
 And tuneable as sylvan pipe or song ;]*

Thus in the COMUS, V. 476.

How charming is divine philosophy !
 Not harsh, and crabbed, as dull fools suppose,
 BUT MUSICAL, AS IS APOLLO'S LUTE,
 And a perpetual feast of nectar'd sweets ———

And, in a passage in his TRACTATE ON EDUCA-
 TION, cited by the late most able Editor of the
 JUVENILE POEMS, and exhibited also by Dr. Blair,
 in his LECTURES ON RHETORIC, as a sentence
 eminent for the admirable harmony of its struc-
 ture, he says ; “ I shall not detain you longer in
 “ the demonstration of what we should not do ;
 “ but strait conduct you to a hill-side, where I
 “ will point ye out the right path of a virtuous
 “ and noble education, laborious indeed at the first
 “ ascent, but also so smooth, so green, so full of
 “ goodly prospects and melodious sounds, that the
 “ harp of Orpheus was not more charming.”

480. ——— *tuneable as sylvan pipe or song ;]*

———— such prompt eloquence
 Flow'd from their lips in prose, or numerous verse,

What wonder then if I delight to hear
 Her dictates from thy mouth? Most men admire
 Virtue, who follow not her lore: permit me
 To hear thee when I come, (since no man comes,)
 And talk at least, though I despair to attain. 485
 Thy father, who is holy, wise, and pure,
 Suffers the hypocrite or atheous priest
 To tread his sacred courts, and minister
 About his altar, handling holy things,
 Praying or vowing; and vouchsaf'd his voice 490
 To Balaam reprobate, a prophet yet
 Inspir'd: disdain not such access to me.

To whom our Saviour, with unalter'd brow:
 Thy coming hither, though I know thy scope,

MORE TUNEABLE THAN NEEDED LUTE OR HARP
 TO ADD MORE SWEETNESS. ————
 PARADISE LOST, v. 149.

MORE TUNEABLE than lark to shepherd's ear;
 Shakespeare, MIDS. N. D. ACT I. SC. 14.

482. ———— Most men admire
Virtue, who follow not her lore:—

Imitated from the well-known saying of Medea.
 OVID MET. vii. 20.

—— Video meliora, proboque;
 Deteriora sequor.

Newton.

487. ———— atheous—]

Cicero, speaking of Diagoras, says, "qui
 "ATHEOS dictus est."

DE NAT. DEOR. i. 23.

488. To tread his sacred courts,—]

When ye come to appear before me, who hath re-
 quired this at your hand, TO TREAD MY COURTS?

Isaiah, i. 11. 12.

489. ———— handling holy things,]

Thus, 1 Cor. ix. 13.—*they which* MINISTER
 ABOUT HOLY THINGS. ————

490. Praying or vowing:—]

Besides sacrifices of prayer and thanksgiving, the
 Jews had vow-sacrifices, (Lev. vii. 16.) oblations
 for vows, (xxii. 18.) and sacrifices in performing
 their vows (Numbers, xv. 3. 8.)

490. ———— and vouchsaf'd his voice
 To Balaam reprobate,—]

An argument more plausible and more fallacious
 could not have been put into the mouth of the
 Tempter. Perfectly to enter into all the circum-
 stances of this remarkable piece of Scripture his-
 tory, and clearly to apprehend the judicious appli-
 cation of it by the poet in this place, we may
 refer to Bp. Butler's excellent Sermon on *the Cha-
 racter of Balaam*, or to Shuckford's account of it
 in the TWELFTH Book of his *Connexion of Sacred
 and Profane History*.

I bid

I bid not, or forbid; do as thou find'st 495
Permission from above; thou canst not more.

He added not; and Satan, bowing low
His gray dissimulation, disappear'd
Into thin air diffus'd: for now began
Night with her sullen wings to double-shade 500

498. *His gray dissimulation,—*]

Satan is still under his assumed character of an
old countryman.

—— an AGED man in rural weeds.

In our author's Latin poem *on the Fifth of November*, where also he introduces him under the
disguise of an old Franciscan friar, it is said,

—— ASSUMPTIS micuerunt tempora CANIS,

which is equivalent to his *gray dissimulation* here.

499. *Into thin air diffus'd:—*]

So Virgil, *ÆN.* iv. 278.

Et procul IN TENUEM EX OCULIS EVANUIT AURAM.

Newton.

And Shakespeare,

—— these our actors,

As I foretold you, were all spirits, and

ARE MELTED INTO AIR, INTO THIN AIR.

TEMPEST, ACT IV. SC. 2.

499. ——— for now began

Night with her sullen wings to double-shade

The desert; fowls in their clay nests were couch'd;

And now wild beasts came forth the woods to roam.]

This brief description of night coming on in
the desert is singularly fine. It is a small but
exquisite *sketch*, which so immediately shews the
hand of the master, that his larger and more
finished pieces can hardly be rated higher.

The commencement of this description, both in
respect of its beginning with an hemistich, and
also in the sort of instantaneous coming on of night
which it represents, resembles much a passage in
Tasso,

Così diss' egli; — e CIA la notte oscura

Haveva tutti del giorno i raggi spenti:

iii. 71.

Thus he complain'd;—but now the sable shade,
Icaped night, had thick enveloped
The sun in vail of double darkness made.

Fairfax.

500. ——— her sullen wings—]

Nox ruit, et FUSCIS tellurem amplectitur alis.

Virg. *ÆN.* viii. 369.

Thus also Manilius, speaking of the constellation
Orion;

Quo fulgente super terras cœlumque trahente,

Eminentia diem NIGRAS NOX contrahit alas,

ASTRON. v. 59.

And Tasso describes night covering the sky *with*
her wings.

Sorgea la notte in tanto, e sotto l' ALI

Recopriva del Cielo i campi immensi:

viii. 57.

But now the night dispread her lazy wings

O'er the broad fields of Heaven's bright wilderness.

Fairfax.

Spenser also, *FAERY QUEEN*, B. VI. C. viii. 44.

—— and now the even-tide

HIS BROAD BLACK WINGS had through the Heavens
wide

By this dispread, ———

And ALLEGRO, 6.;

Where BROODING DARKNESS SPREADS HER JEALOUS
WINGS.

500. ——— to double-shade

The desert;—]

i. e. to double the natural shade and darkness
of the place.—This is more fully expressed in
Hogæus's translation of this passage.

Nam nunc obscuras nox atra expandere pennas

Cæperat atque NIGRAS NEMORUM GEMINARE TE-
NEBRAS.

Thus

The desert ; fowls in their clay nests were couch'd ;
And now wild beasts came forth the woods to roam *.

Thus in *COMUS*, the elder brother, when separated from his sister in the forest by night, addresses the moon ;

—— thou fair moon,
That wont'st to love the traveller's benizon,
Stoop thy pale visage through an amber cloud,
And disinherit chaos, that reigns here

IN DOUBLE NIGHT OF DARKNESS AND OF SHADES ;

In a note on which last verse, in Mr. Warton's edition of the *Juvenile Poems*, the following line of Pacuvius, cited by Cicero, (*DE DIVINAT.* i. 14.) is exhibited ;

Tenebræ CONDuplicantur, noctisque et nimborum
occæcat nigror.

We may also compare Ovid, *MET.* xi. 548. ;

—— tanta vertigine pontus
Fervet, et inductâ piceis a nubibus umbrâ
Omne latet cælum, DUPLICATAQUE NOCTIS IMAGO
EST.

And *Ibid*, 521. ;

Cæcæque nox premitur TENEBRISQUE HYEMISQUE
SUISQUE.

501. ——— fowls in their clay nests were couch'd :]

—— bird, and beast,
They to their grassy couch, these to their nest,
Were slunk. ———
PARADISE LOST, iv. 600.

* That the *PARADISE REGAINED* has been considerably under-rated by the world, seems of late to be an opinion almost generally admitted. But perhaps we shall state the fact more correctly, if we say that it has been *neglected*, rather than *under-rated*, that it has been more *unknown*, than *not admired*. This is so much the case, that I apprehend some of the warmest panegyrics of the *PARADISE LOST* have never honored this Poem with a perusal ; or only with a casual and most unfair one, under a cloud of prejudices against it. — A critic, whose taste, judgment, and candor are unquestioned, has given it absolutely *no place at all* among the Works of its Author. “ If I might venture to place Milton's Works according “ to their degrees of poetic excellence,” says Dr. Joseph Warton, “ it should be perhaps in the following “ order, *PARADISE LOST*, *COMUS*, *SAMSON AGONISTES*, *LYCIDAS*, *L'ALLEGRO*, *IL PENSEROSO*.” (See concluding note to the *Lycidas*, in Warton's Edition of Milton's *Juvenile Poems* !) I should hope that *PARADISE REGAINED* slipped accidentally out of the list : indeed what the late Mr. Warton has said of the *COMUS*, I do not hesitate to apply to the Poem before us, and to hazard freely my unqualified opinion, that “ the Author is here inferior only to his own *PARADISE LOST*.”

If we take this opportunity to re-consider this first Book, we shall find much to admire, and little to censure.

The Proposition of the Subject (Ver. 1.) is clear and dignified, and is beautifully wound up in the concluding line,

And Eden rais'd in the waste wilderness.

The Invocation of the Holy Spirit (Ver. 8.) is equally devout and poetical. The Baptism of John (Ver. 18.) carries us with the best effect *in medias res*. Satan's Infernal Council (Ver. 40.) is briefly, but finely, assembled ; his Speech is admirable ; and the effect of it is strongly depicted. This is strikingly contrasted by the succeeding beautiful description of the *DEITY* surrounded by his Angels ; his Speech to them ; and the triumphant Hymn of the *Cælestial Choir*. — Indeed the whole opening of this Poem is executed in so masterly a manner, that making allowance for a certain wish to *compress*, which is palpably visible, very few parts of the *PARADISE LOST* can in any respect claim a pre-eminence. — The brief description (Ver. 193.) of our Lord's entering

—— now

—— now the bordering desert wild,
And with dark shades and rocks environ'd round,

And again, (Ver. 295.) where "looking round on every side he beholds"

A pathless desert, dusk with horrid shades,

are scenes worthy the pencil of Salvator. Our Lord's Soliloquy (Ver. 196.) is a material part of the Poem, and briefly narrates the early part of his life. In the PARADISE LOST, where the divine persons are speakers, Milton has so chastened his pen, that we meet with few poetical images, and chiefly scriptural sentiments, delivered, as near as may be, in scriptural, and almost always in unornamented, language. But the Poet seems to consider this circumstance of the Temptation, (if I may venture so to express myself,) as the last, perfect, completion of the *Initiation* of the man Jesus in the *mystery* of his own divine nature and office: at least he feels himself entitled to make our Saviour while on earth, and "inshrined in fleshly tabernacle," speak in a certain degree, *αὐθιγίνως*, or, *after the manner of men*. Accordingly all the speeches of our blessed Lord, in this Poem, are far more elevated than any language that is put into the mouth of the divine speakers in any part of the PARADISE LOST. The ingrafting Mary's Speech (Ver. 230.) into that of her Son, it must be allowed, is not a happy circumstance. It has an awkward effect, loads the rest of the Speech, and might have been avoided, and better managed. The description (Ver. 303.) of the probable manner of our Lord's passing the forty days in the wilderness is very picturesque; and the return of the wild beasts (Ver. 310.) to their Paradisiacal mildness is finely touched. The appearance of the Tempter in his assumed character (Ver. 314.); the deep art of his two first speeches, covered, but not totally concealed, by a semblance of simplicity; his bold avowal and plausible vindication of himself (Ver. 357.); the subsequent detection of his fallacies (Ver. 407.), and the pointed reproofs of his impudence and hypocrisy, on the part of our blessed Lord,—cannot be too much admired. Indeed, the whole conclusion of this Book abounds so much in closeness of reasoning, grandeur of sentiment, elevation of style and harmony of numbers, that it may well be questioned whether poetry on such a subject, and especially in the form of dialogue, ever produced any thing superior to it.

The singular beauty of the brief description of Night coming on in the Desert, has been particularly noticed in its place: it closes the Book with such admirable effect, that it leaves us *con la bocca dolce*.

END OF THE FIRST BOOK.

THE

SECOND BOOK

OF

PARADISE REGAINED.

ARGUMENT OF BOOK II.

The Disciples of Jesus, uneasy at his long absence, reason amongst themselves concerning it. Mary also gives vent to her maternal anxiety: in the expression of which she recapitulates many circumstances respecting the birth and early life of her Son.—Satan again meets his Infernal Council, reports the bad success of his first temptation of our Blessed Lord, and calls upon them for counsel and assistance. Belial proposes the tempting of Jesus with women. Satan rebukes Belial for his dissoluteness, charging on him all the profligacy of that kind ascribed by the poets to the Heathen Gods, and rejects his proposal as in no respect likely to succeed. Satan then suggests other modes of temptation, particularly proposing to avail himself of the circumstance of our Lord's hungering; and, taking a band of chosen spirits with him, returns to resume his enterprise.—Jesus hungers in the desert.—Night comes on; the manner in which our Saviour passes the night is described.—Morning advances.—Satan again appears to Jesus, and, after expressing wonder that he should be so entirely neglected in the wilderness, where others had been miraculously fed, tempts him with a sumptuous banquet of the most luxurious kind. This he rejects, and the banquet vanishes.—Satan, finding our Lord not to be assailed on the ground of appetite, tempts him again by offering him riches, as the means of acquiring power: This Jesus also rejects, producing many instances of great actions performed by persons under virtuous poverty, and specifying the danger of riches, and the cares and pains inseparable from power and greatness.

PARADISE REGAINED.

BOOK II.

MEAN while the new-baptiz'd, who yet remain'd
At Jordan with the Baptist, and had seen
Him whom they heard so late expresly call'd
Jesus Messiah, Son of God declar'd,

1. *Mean while the new baptiz'd, &c.—*]

The greatest, and indeed justest, objection to this Poem is the narrowness of its plan, which, being confined to that single scene of our Saviour's life on earth, his Temptation in the Desert, has too much sameness in it, too much of the reasoning, and too little of the descriptive part; a defect most certainly in an epic poem, which ought to consist of a proper and happy mixture of the instructive and the delightful. Milton was himself, no doubt, sensible of this imperfection, and has therefore very judiciously contrived and introduced all the little digressions that could with any sort of propriety connect with his subject, in order to relieve and refresh the reader's attention. The following conversation betwixt Andrew and Simon upon the missing of our Saviour so long, with the Virgin's reflections on the same occasion, and the council of the Devils how best to attack their enemy, are instances of this sort, and both very happily executed in their respective ways. The language of the former is cool and unaffected, corresponding most exactly to the humble pious character of the speakers: that of the latter is full

of energy and majesty, and not inferior to their most spirited speeches in the *Paradise Lost*.

Thyer.

4. *Jesus Messiah, Son of God declar'd,]*

This is a great mistake in the Poet. All that the people could collect from the declarations of John the Baptist, and the voice from Heaven, was that he was a great prophet, and this was all they did in-fact collect: they were uncertain whether he was their promised Messiah.

Warburton.

But surely the declaration, *by the voice from Heaven*, of Jesus being *the beloved Son of God* was, as Milton terms it, "high authority" for believing that he was the MESSIAH:—John the Baptist had also, *John*, i. 29, expressly called him *the Lamb of God which taketh away the sin of the world*, referring, as is generally supposed, to *Isaiah*, liii. 7. And, the day following, John's giving him the same title, "*Behold the Lamb of God!*" (*John*, i. 36,) is the ground of Andrew's conversion, who thereupon followed Jesus, and having passed some time with him, declared to his brother

Peter.

And on that high authority had believ'd,
 And with him talk'd, and with him lodg'd; I mean
 Andrew and Simon, famous after known,
 With others though in holy writ not nam'd;
 Now missing him, their joy so lately found,
 (So lately found, and so abruptly gone,) 10
 Began to doubt, and doubted many days,
 And, as the days increas'd, increas'd their doubt.
 Sometimes they thought he might be only shewn,
 And for a time caught up to God, as once
 Moses was in the mount and missing long, 15
 And the great Thisbite, who on fiery wheels

Peter, *We have found the Messias, which is, being interpreted, the Christ.* John, i. 41.

6. *And with him talk'd, and with him lodg'd—]*

These particulars are founded, (as Bp. Newton observes,) on what is related in the first chapter of St. John, respecting two of John's disciples, (one of whom was Andrew, and the other probably John the Evangelist himself,) *following Jesus to the place where he dwelt, and abiding with him that day.*

6. ————— *I mean*
Andrew and Simon—]

This sounds very prosaic; but I find a like instance or two in Harrington's translation of the Orlando Furioso. Cant. 31. St. 46.

And calling still upon that noble name,
 That often had the Pagans overcome,
 (I MEAN Renaldo's house of Montalbane.)

And again, St. 55.

How she had seen the bridge the Pagan made,
 (I MEAN the cruel Pagan Rodomont.)

Newton.

13. *Sometimes they thought he might be only shewn,]*
 Virg. Æn. VI. 870.

Ostendent terris hunc tantum fata, nec ultra
 Esse sinent.

Newton.

14. ————— *as once*
Moses was in the mount, and missing long;]

And when the people saw that Moses delayed to come down out of the mount, the people gathered themselves together unto Aaron, and said unto him, Up, make us gods, which shall go before us; for as for this Moses, the man that brought us up out of the land of Egypt, we wot not what is become of him.

Exodus, xxxii. 1.

16. *And the great Thisbite—]*

Or *Tishbite*, as he is called in Scripture, 1 Kings, xvii. 1. Elijah, a native of Tishbe or Tishbe, a city of the country of Gilead, beyond Jordan.

Newton.

Milton, in one of his early Latin Poems, terms Elijah,

———— *vates TERRÆ THESBITIDAS.* ———

EL. iv. 97.

16. — *who*

Rode up to Heaven, yet once again to come :
Therefore, as those young prophets then with care
Sought lost Elijah, so in each place these

16. ————— *who on fiery wheels*

Rode up to Heaven—]

“ ——— and behold there appeared a chariot of
“ fire and horses of fire, and parted them both
“ asunder, and Elijah went up by a whirlwind into
“ Heaven.”

2 Kings, ii. 11.

Hence Milton, in his ELEGY *on the death of*
Felton, Bp. of Ely,

Ad astra sublimis feror,

VATES UT OLIM RAPTUS AD CÆLUM SENEX

AURICA CURRUS IGNEI. ———

And, in his EPIGRAM *on the Gunpowder Plot :*

Scilicet hos alti missurus ad atria cœli,

Sulphureo curru, FLAMMIVOLISQUE ROTIS;

Qualiter ille, feris caput inviolabile Parcis,

Liquit Jordanios, turbine raptus, agros.

17. ————— *yet once again to come—]*

It hath been the opinion of the Church, that
there would be an Elias before Christ's second
coming, as well as before his first : and this opinion
the learned Mr. Mede supports from the prophecy
of Malachi, iv. 5. *Behold, I will send you Elijah*
the prophet, before the coming of the great and
dreadful day of the Lord, &c. and from what our
Saviour says, Mat. xvii. 11. *Elias truly shall first*
come, and restore all things. These words our
Saviour spake when John Baptist was beheaded,
and yet speaks as of a thing future, ἀποκαταστήσει
πάντα, *and shall restore all things.* But as it was
not Elias in person, but only in spirit, who ap-
peared before our Saviour's first coming, so will it
also be before his second. The reader may see the
arguments at large, in Mr. Mede's Discourse XXV.
which no doubt Milton had read, not only on
account of the fame and excellence of the writer,
but as he was also his fellow-collegian.

Newton.

Though our Saviour uses the word ἀποκαταστήσει
in the future tense, something must be previously

understood to limit the sense of it to what was
then passed, to a prophecy already accomplished.
Bp. Pearce in his commentary on the passage has,
“ WAS TO COME first and restore all things.”
And Beza, in a note on the place, says, Hæc
autem intelligenda sunt, forma dicendi e medio
petita, perinde ac si diceret Christus, “ Verum
“ quidem est quod Scribæ dicunt etiam videlicet
“ antecessurum fuisse Messiam, et secuturæ in-
“ staurationi viam aperturum ; sed dico vobis Eliam
“ jam venisse, &c.”

It was however the general tradition of the elder
writers of the Christian Church, from those words
of Malachi, that Elias the Tishbite was to come in
person before our Lord's second advent ; which
opinion, the Jesuit De la Cerda, in his commentary
on *Tertullian DE RESURRECT. CARN. C. 23.*
says, all the antient Fathers have delivered, *tradit*
tota Patrum antiquitas.

18. *Therefore as those young prophets then with care*
Sought lost Elijah—]

2 Kings, ii. 15. 16. 17. *And when the sons of*
the prophets, which were to view at Jericho, saw
him, they said, The spirit of Elijah doth rest on
Elisha. And they came to meet him, and bowed
themselves to the ground before him.—And they said
unto him, Behold now, there be with thy servants
fifty strong men, let them go, we pray thee, and seek
thy master ; lest peradventure the Spirit of the Lord
hath taken him up, and cast him upon some mountain,
or into some valley. And he said, Ye shall not send.
—And when they urged him till he was ashamed,
he said, Send. They send therefore fifty men ; and
they sought three days, but found him not.

19. ————— *so in each place these*

Nigh to Bethabara—]

These things were done in Bethabara beyond Jor-
dan, where John was baptizing.

John, i. 28.

Nigh

Nigh to Bethabara, in Jericho

20

The city of palms, Ænon, and Salem old,

20. *Nigh to Bethabara—*

It has been observed in a preceding Note (B. i. V. 193.) that M. D'Anville, in the map of Judea in his *Geographie Ancienne*, has laid down Bethabara wrong. The same error I find in the Map annexed to the small Greek Testament published by Wetstein, in 1711, with Mills's Prolegomena prefixed. Adrichomius, in his *Theatrum Terræ Sanctæ*, places Bethabara on the eastern bank of the river Jordan, at a small distance from the Dead Sea, nearly opposite Jericho. Indeed if we consider it to have been the place where the Israelites passed over Jordan to go into the land of Canaan, on which ever side of the river we place it, it must have been nearly opposite Jericho, as it is expressly said, *Joshua*, iii. 16. *the people passed over right against Jericho*. The Eastern Travellers also shew that the place, where the tradition of that country supposes Jesus to have been baptized by John in Jordan, was not more than a day's journey distant from Jerusalem; and that Jericho lay directly in the way to it. (See Pocock's Travels in the East, and Maundrel's Journal.) Bp. Pearce places Bethabara on the same side of the river with Jericho, that is, on the western bank. This opinion he grounds on what is said, *Judges*, vii. 24. about the inhabitants of Mount Ephraim *taking the waters*, (i. e. taking possession of all the springs,) from them *unto Bethbarah and Jordan*. Bethabara indeed (*John*, i. 28,) is described *beyond Jordan*, *πέρα τῆ Ἰορδάνου*; but this Bp. Pearce reconciles by shewing that *πέρα* often signifies in scripture, *on the side of*, or *on this side of*. For this construction of *πέρα*, he cites many authorities in his note on *Mat.* iv. 15, and likewise refers to Casaubon's note on *John*, i. 28. But it should be observed that Beza has the same remark, and that he renders *πέρα τῆ Ἰορδάνου* not *trans Jordanum*, but *secus Jordanum*, "nigh to Jordan," both in *Mat.* iv. 15, and *John*, i. 28.—St. Jerom, *De Nominibus Hebræis*, speaks of Bethabara as standing partly on the western, and partly on the eastern, bank of the river Jordan.

20. ————— in Jericho

*The city of palms, Ænon, and Salem old,
Machærus, and each town or city wall'd
On this side the broad lake Genezareth,
Or in Peræa—*

Jericho is called *the city of palms*, Deut. xxxiv. 3. and Josephus, Strabo, Pliny, and all writers describe it as abounding with those trees. *Ænon* is mentioned, *John*, iii. 23, as is likewise *Salim* or *Salem*. But there appears to be no particular reason for our authors calling it *Salem old*, unless he takes it to be the same with the Shalem mentioned, *Gen.* xxxiii. 18. or confounds it with the *Salem* where Melchizedek was king. *Machærus* was a castle in the mountainous part of *Peræa* or the country beyond Jordan, which river is well known to run through the lake of *Genezareth*, or the sea of *Tiberias*, or the sea of *Galilee*, as it is otherwise called. So that they searched in each place *on this side Jordan*, or in *Peræa*, *πέρα Ἰορδάνου*, *beyond it*.

Newton.

By the expression *on this side the broad lake Genezareth*, I would understand not *on the opposite side of the river to Peræa*, but *below the lake of Genezareth*, or *to the south of it*, between that and the Asphaltic Lake, or the Dead Sea; which is exactly the situation of the places here mentioned, none of which could be properly said to have stood *on this side*, that is on the western side of the lake of Genezareth, though three of them stood on the western side of the river Jordan. Or in *Peræa*, may be only understood to mean *and in Peræa*, or *even in Peræa*. Such is often the conjunctive sense of *vel*, and sometimes of *aut* in Latin, and of *η* in Greek.—It is probable that Milton had the same idea of the situation of Bethabara, with that noticed in the preceding note, as admitted by Bp. Pearce, and before suggested by Beza and Casaubon. This he may be supposed to have acquired from Beza, whose translation of the Greek Testament with notes, we may imagine, was in no small degree of repute, at the time when our Author visited Geneva.—Accordingly the first place

Machærus, and each town or city wall'd
On this side the broad lake Genezaret,
Or in Peræa; but return'd in vain.

Then on the bank of Jordan, by a creek,

25

place where he makes the disciples seek Jesus is Jericho, on the same side of the river as Bethabara, and the nearest place of any consequence to it; then Ænon and Salem, both likewise on the same side, but higher up towards the lake of Genezareth; then he seems to make them cross the river and seek him in all the places in the opposite country of Peræa, down to the town and strong fortress of Machærus, which is mentioned by Josephus, *De bello Jud.* l. 7. c. 6. Milton had good authority for terming Salem, *Salem old*. Adrichomius, speaking of *Salem*, or *Salim*, says, *Ex veteribus Hebræorum Rabbini docet Hieronymus, non videri hanc esse Hierusalem, quod nomen ipsum demonstret ex græco hebraicoque compositum, sed oppidum juxta Scythopolin, quod usque hodie appellatur Salem; ubi ostenditur palatium Melchizedec, ex magnitudine ruinarum veteris operis ostendens magnificentiam de quo in posteriore parte Geneseos scriptum est: Venit Jacob in Soccoth, et transivit in Salem civitatem regionis Sichem.* See *Hieronym. Epist. ad Evag.*—The Septuagint, Gen. xxxiii. 18. writes it εις Σαλημ.

23. ——— the broad lake Genezaret,]

The Lake of Genezaret, or Genezareth, through which the river Jordan ran, is computed by Josephus to be eighteen miles long, and five broad. It is described by Pliny as sixteen miles long, and six broad; Pococke likewise says it is fourteen or fifteen miles long. The same Author states its distance from the Asphaltic Lake, or Dead Sea, to be about seventy-five miles. The adjoining country was beautiful and fertile: the waters of the lake were sweet and pleasant, and it abounded with a variety of fish. It was a common saying among the Jews, that God loved this more than all the other seas.

25. — on the bank of Jordan, by a creek,
Where winds with reeds and osiers whisp'ring play,]

Dr. Maundrell, in his *Journey to Jerusalem, &c.* describes the river Jordan as having its banks in some parts covered so thick with bushes and trees, such as tamarisks, oleanders, and willows, that they prevented the water from being seen till any one had made his way through them. In this thicket, he says, several sorts of wild beasts harbor, which are frequently washed out of their covert by the sudden over-flowings of the river. Hence that allusion in Jeremiah, xlix. 19. "Behold, he shall come up like a lion from the swelling of Jordan."—The same Author also relates that, having gone from Jerusalem to visit that part of Judea, where it is supposed our blessed Lord was baptized, he proceeded towards the Asphaltic Lake, or Dead Sea, in approaching to which he passed through a sort of coppice of bushes and reeds. And Ioannes Phocas, in *Description. Locor. Sander*, as cited by Reland in his *Palestina*, speaking of the banks of the river Jordan, says, εν οἷς μεγα τε καλαμων χερμα εκφυσθαι πιφυκει. Εν τούτοις λεοντων φυλα ειωθασι κατοικειν.—in quibus magna vis arundinum nascitur. Has leonum cœtus inhabitare solent. Reland also says, "Salices, tamarisci, agnus castus, et cannæ ingentes, quæ usum hastarum præbent, crescunt ad ripam ejus, uti referunt αυτοπλαι. Illa arundineta ripam Jordanis ita obsident, ut per ea aqua fluminis vix conspici possit."—"De la Valle," (he adds,) "tradit se in istis arundinetis diu oberrasse, licet equo insidentem, quum accedere vellet ad aquam Jordanis, et equitem in iis latere posse ne conspiciatur."—Adrichomius describes a valley of reeds, on the western bank of the river, where the brook Cherith, divided into three streams, flows into Jordan; nearly opposite Mount Ephraim.

Giles Fletcher thus refers to the reedy banks of the river Jordan;

K

Tha,

Where winds with reeds and osiers whispering play,
 Plain fishermen, (no greater men them call,)
 Close in a cottage low together got,
 Their unexpected loss and plaints out breath'd.

ALAS, from what high hope to what relapse
 Unlook'd for are we fallen! our eyes beheld
 Messiah certainly now come, so long
 Expected of our fathers; we have heard
 His words, his wisdom full of grace and truth;

That heavenly voice I more delight to hear,
 Than gentle airs to breathe, or swelling waves
 Against the sounding rocks their bosoms tear,
 Or WHISTLING REEDS that ruddy JORDAN laves,
 CHRIST'S TRIUMPH OVER DEATH, St. 2.

26. ————— *whispering play,*]

The *whispering* of the wind is an image that Milton is particularly fond of, and has introduced in many beautiful passages of his PARADISE LOST. In the opening of the FIFTH Book, where Adam awakens Eve in a speech of tenderest affection, his address to her is described as whispered with the softness of the gentle gale.

————— then with voice

Mild, AS WHEN ZEPHYRUS ON FLORA BREATHES,
 Her hand soft touching, WHISPER'D thus.

He also applies whispering to the flowing of a stream; to the air that plays upon the water, or by the side of it; and to the combined sounds of the breeze and the current.

In the FOURTH Book of this Poem, he terms the river Ilyssus, a

————— WHISPERING stream.——

And, PARADISE LOST, iv. 325, he describes

————— a tuft of shade, that on a green
 Stood WHISPERING SOFT BY A FRESH FOUNTAIN'S
 SIDE.

In his Lycidas, V. 136. likewise, he addresses the

———— valleys low, where the MILD WHISPERS USE
 OF SHADES, AND WANTON WINDS, AND CUSHING
 BROOKS,

"The *mild whisper* of the refreshing breeze" he had before introduced in his Latin poem, IN ADVENTUM VERIS, V. 27.

Quaque jaces circum mulcebit LENE SUSURRANS
 AURA.—————

which might have been originally suggested to him by Virgil's CULEX, 152.

At circa passim fessæ cubuere capellæ,
 Excelsisque super dumis; quos LENIFER ADFLANS
 AURA SUSURRANTIS possit confundere VENTI.

27. *Plain fishermen, (no greater men them call,)]*

Thus Spenser, in the beginning of his Shepherd's Calendar,

A shepherd's boy, (NO BETTER DO HIM CALL,)
 Newton.

And, from him, Pope, in his SECOND Pastoral.

A shepherd's boy, (he seeks no better name,)
 Led forth his flocks beside the silver Thame.

29. *Their unexpected loss and plaints out breath'd.]*

Thus he resolv'd, but first from inward grief
 His bursting passion INTO PLAINTS THUS POUR'D.
 PARADISE LOST, ix. 98.

30. *Alas, from what high hope to what relapse
 Unlook'd for are we fallen!—]*

———— vix misero mihi, quanta de spe decidi!
 TERTIUS HEAUTON. AÆ II. Sc. 2. 9.
 Newton.

34. ————— *full of grace and truth:]*

And

Now, now, for sure, deliverance is at hand, 35
 The kingdom shall to Israel be restor'd;
 Thus we rejoic'd, but soon our joy is turn'd
 Into perplexity and new amaze:
 For whither is he gone, what accident
 Hath rapt him from us? will he now retire 40
 After appearance, and again prolong
 Our expectation? God of Israel,
 Send thy Messiah forth, the time is come;
 Behold the kings of the earth, how they oppress
 Thy chosen; to what highth their power unjust 45
 They have exalted, and behind them cast
 All fear of thee; arise and vindicate

And the word was made flesh, and dwelt among

us, — — — FULL OF GRACE AND TRUTH.

John, i. 14.

36. *The kingdom shall to Israel be restor'd;*

They are properly made to talk in the language,
 and according to the expectations of the Jews.
Lord, wilt thou at this time RESTORE AGAIN THE
KINGDOM TO ISRAEL?

Acts, i. 6.

Newton.

37. ————— *our joy is turn'd*

Into perplexity—]

When Mary Magdalene, and the other women,
 went on the first day of the week to the sepulchre
 with spices, but found not the body of Jesus, we
 read that, *they were MUCH PERPLEXED.*

Luke, xxiv. 4.

40. *Hath rapt him from us?—]*

Mr. Warton, in his Note on IL PENSEROSO,
 V. 40, observes that Browne, in his PASTORALS,
 often uses the verb *to rape*.

Milton has often the participle *rapt*, which he
 might have borrowed from the Italian. Thus
 Berni, ORL. INAM. L. i. C. 25. 42.

"RAPITO in Paradiso."——

42. ————— *God of Israel,*

Send thy Messiah forth, &c.]

This sudden turn and breaking forth into prayer
 to God is beautiful. The prayer itself is conceived
 very much in the spirit of the Psalms, and almost
 in the words of some of them. Newton.

44. *Behold the kings of the earth; how they oppress*

Thy chosen—]

THE KINGS OF THE EARTH *set themselves, and*
the rulers take counsel together, against the Lord,
and against his anointed. Psalm ii. 2.

It is possible, that some allusion might be here
 intended to the situation of Milton's Party at the
 Restoration.

46. ————— *and behind them cast*

All fear of thee—]

Nevertheless they were disobedient and rebelled
against thee, and CAST THY LAW BEHIND THEIR
BACKS. Nehemiah, ix. 26.

Thy glory, free thy people from their yoke.
 But let us wait; thus far he hath perform'd,
 Sent his Anointed, and to us reveal'd him, 50
 By his great Prophet, pointed at and shown
 In public, and with him we have convers'd;
 Let us be glad of this, and all our fears
 Lay on his providence; he will not fail,
 Nor will withdraw him now, nor will recall, 55
 Mock us with his blest sight, then snatch him hence;
 Soon we shall see our hope, our joy return.

THUS they out of their complaints new hope resume
 To find whom at the first they found unsought:
 But, to his mother Mary, when she saw 60
 Others return'd from baptism, not her son,
 Nor left at Jordan, tidings of him none,
 Within her breast though calm, her breast though pure,
 Motherly cares and fears got head, and rais'd
 Some troubled thoughts, which she in sighs thus clad. 65

51. ————— *pointed at and shown*]

Should it not rather be *pointed out*? Though perhaps Milton had in his mind Persius, SAT. i. 28.

— DIGITO MONSTRARI, et dicier hic est.

65. *Some troubled thoughts, which she in sighs thus clad.*]

It is hardly possible not to notice the striking beauty of this line. There is a passage somewhat resembling it in the PARADISE LOST, i. 620.

————— at last

WORDS INTERWOVE WITH SIGHs found out their way.

65. ————— *in sighs thus clad.*]

Thus Cicero; "*Sententias reconditas exquisitasque mollis et pellucens VESTIEBAT oratio.*" DE CLAR. ORATOR. 274. Ed. Proust.

And again, "*Concinnitas illa crebritasque sententiarum pristina manebat; sed ea VESTITU ILLO ORATIONIS, quo consueverat, ornata non erat.*" IBID. 327.

A similar figure of speech occurs in a Sonnet of Drummond of Hawthornden, which is so eminently beautiful, for the age in which it was written, that I cannot forbear citing it entire.

Sweet bird, that sing'st away the early hours,
 Of winters past, or coming, void of care,

Well

O what avails me now that honor high
 To have conceiv'd of God, or that salute,
 "Hail highly favor'd, among women blest?"
 While I to sorrows am no less advanc'd,
 And fears as eminent, above the lot
 Of other women, by the birth I bore;
 In such a season born, when scarce a shed
 Could be obtain'd to shelter him or me
 From the bleak air; a stable was our warmth,
 A manger his; yet soon enforc'd to fly
 Thence into Egypt, till the murderous king
 Were dead, who sought his life, and missing fill'd

70

75

Well pleased with delights which present are,
 Fair seasons, budding sprays, sweet-smelling flow'rs,
 To rocks, to springs, to rills, from leafy bow'rs,
 Thou thy Creator's goodness dost declare,
 And what dear gifts on thee he did not spare;
 A stain to human sense in sin that low'rs.
 What soul can be so sick, which by thy songs
 ATTIR'D IN SWEETNESS sweetly is not driven
 Quite to forget earth's turmoils, spites and wrongs,
 And lift a reverent eye and thought to heaven?
 Sweet artless songster! thou my mind dost raise
 To airs of spheres, yea and to Angels' lays.

66. *O what avails me now that honor high, &c.—*

In several parts of this speech Milton appears to have had Vida in his mind. In this opening of it, at verse 77, and from verse 87 to 92, we plainly trace him to Mary's lamentation under the Cross.

At non certe olim præpes demissus Olympo
 Nuntius hæc pavidæ dederat promissa puellæ.
 SIC UNA ANTE ALIAS FELIX EGO, SIC EGO CÆLÆ
 INCIDO REGINA? MEA AB HÆC GLORIA MAGNA,
 HIC MEUS ALTUS HONOR. Quo reges munera opima
 Obtulerunt mihi post partus? Quo carmina læta
 Cælestes cecinere chori, si me ista manebat
 Sors tamen, et vitam, cladem hanc visura, trahebam?

Felices illæ, NATOS QUIBUS IMPIUS HAUSIT
 INSONTES REGIS FUROR IPSO IN LIMINE VITÆ,
 Dum tibi vana timens funus molitur acerbum:
 Ut cuperem te DILUVIO cecidisse sub illo!
 Hos, hos HORRIBILI MONITU TREPIDANTIA CORDA
 TERRIFICANS SENIOR LUCTUS SPERARE JUBEBAT,
 ET CECINIT FORE, CUM PECTUS MIHI FIGERET ENSIS:
 Nunc altè mucro, nunc altè vulnus adauctum.

CHRISTIAD. V. 870.

75. ——— yet soon enforc'd to fly
 Thence into Egypt till the murderous king
 Were dead who sought his life, and missing fill'd
 With infant blood the streets of Bethlehem;]

We may compare the following Stanza of Giles Fletcher's CHRIST'S VICTORY IN HEAVEN.

And yet but newly he was infanted,
 And yet already he was sought to die;
 Yet scarcely born, already banished,
 Not able yet to go, and FORC'D TO FLY;
 But scarcely fled away, when by and by
 The Tyrant's sword with blood is all defil'd,
 And Rachel, for her sons with fury wild,
 Cries, "O thou cruel king!" and, "O my sweetest
 child!"

With

With infant blood the streets of Bethlehem ;
 From Egypt home return'd, in Nazareth
 Hath been our dwelling many years ; his life 80
 Private, unactive, calm, contemplative,
 Little suspicious to any king ; but now,
 Full grown to man, acknowledg'd, as I hear,
 By John the Baptist, and in public shown,
 Son own'd from Heaven by his Father's voice, 85
 I look'd for some great change ; to honor ? no,
 But trouble, as old Simeon plain foretold,
 That to the fall and rising he should be
 Of many in Israel, and to a sign
 Spoken against, that through my very soul 90
 A sword shall pierce ; this is my favor'd lot,

79. ————— in Nazareth
 Hath been our dwelling many years ;—]

She mentions this as part of their distress, because the country of Galilee, whereof Nazareth was a city, was the most despised part of Palestine, despised by the Jews themselves : and therefore Nathaniel asketh Philip, *John*, i. 46. *Can there any good thing come out of Nazareth ?* Newton.

This passage does not strike me exactly in the same light as it does Bp. Newton. All this description of the early private life of our Saviour seems rather designed to contrast and to give more effect to the expectations of Mary, where she says,

———— but now,
 Full grown to man, acknowledg'd, as I hear,
 By John the Baptist, and in public shown,
 Son own'd from Heaven by his Father's voice,
 I look'd for some great change. ———

80. ————— his life
 Private, unactive, calm, contemplative,
 Little suspicious to any king—]

Very possibly not without an intended reference to Milton's own way of life after the Restoration.

88. *That to the fall and rising he should be
 Of many in Israel, and to a sign
 Spoken against, that through my very soul
 A sword shall pierce—]*

And Simeon blessed them, and said unto Mary his Mother, Behold this child is set FOR THE FALL AND RISING AGAIN OF MANY IN ISRAEL ; and FOR A SIGN WHICH SHALL BE SPOKEN AGAINST : (yea A SWORD SHALL PIERCE THROUGH THY OWN SOUL also) that the thoughts of many hearts may be revealed.

Luke, ii. 34. 35.

91. *A sword shall pierce—]*

By a like metaphor it is said in 1 Tim. vi. 10. *some have pierced themselves through with many sorrows ;* and in Homer, *Il. E.* 399. we have the same kind of expression,

———— οδυνησι πεπαισμενος.

To which may be added that of Josephus *ANTIQ.* viii, 8. 3. *πληγυντες ὑπο τῷ λογῳ, ὡς ὑπο σιδηρῷ,*
 “ wounded

My exaltation to afflictions high;
 Afflicted I may be, it seems, and blest;
 I will not argue that, nor will repine.
 But where delays he now? some great intent 95
 Conceals him: when twelve years he scarce had seen,
 I lost him, but so found, as well I saw
 He could not lose himself, but went about
 His Father's business; what he meant I mus'd,

"wounded with the words, as with a sword." (See Bp. Pearce's note on Luke, ii. 35.)

Thus also, Psalm xlii. 10. AS WITH A SWORD
 IN MY BONES MINE ENEMIES REPROACH ME,
 while they say daily unto me, where is thy God?

91. ———— this is my favor'd lot,
 My exaltation to afflictions high;]

These are the afflictions that Mary notices; not the circumstances of dwelling in a disreputable place, but her anxiety about her son, and what she then suffered, and was still to suffer, upon his account.

93. Afflicted I may be, it seems, and blest;
 I will not argue that, nor will repine.
 But where delays he now? some great intent
 Conceals him—]

How charmingly does Milton here verify the character he had before given of the Blessed Virgin in the lines above!

Within her breast though calm, her breast though pure,
 Motherly cares and fears got head.

We see at one view the piety of the saint, and the tenderness of the mother; and I think nothing can be conceived more beautiful and moving than the sudden start of fond impatience in the third line, *But where delays he now?* breaking in so abruptly upon the composed resignation expressed in the two preceding ones. The same beauty is continued in her suddenly checking herself, and resuming her calm and resigned character again in these words — *some great intent conceals him.* *Thyer.*

94. *I will not argue that—]*

This is seemingly with a view to the sense of *arguo* in Latin, to *blame, reprehend, accuse.*

97. *I lost him, but so found, as well I saw
 He could not lose himself—]*

This is one of those sentiments so expressed, as, according to Mr. Addison, to *degenerate* into a Pun. This Poem, (even considering its proportionate length,) is less censurable in this respect than the *Paradise Lost*. But though these blemishes are rare, they are, when they occur, extremely offensive. *Ubi plura nitent in carmine*, great allowance must be made for parts that are feeble and less perfect; but, in proportion as we admire and venerate the Poet, we grieve to find him, even for a moment, thus *losing himself*.

98. ———— but went about
 His Father's business—]

"And he said unto them, How is it that ye
 sought me? Wist ye not that I must be ABOUT
 MY FATHER'S BUSINESS? Luke, ii. 49.

99. ———— what he meant I mus'd,]

The verb *to muse* is thus used in our translation of the Scripture;

—*I was afraid of her, and MUSED what it
 might be.* 2 Esdras, x. 25.

—*And all men MUSED in their hearts of John,
 whether he were the Christ or not;*

Luke, iii. 15
 Thus

Since understand; much more his absence now 100

Thus long to some great purpose he obscures.

But I to wait with patience am inur'd;

My heart hath been a store-house long of things

And sayings laid up, portending strange events.

Thus Mary, pondering oft, and oft to mind 105

Recalling what remarkably had pass'd

Since first her salutation heard, with thoughts

Meekly compos'd awaited the fulfilling:

The while her Son, tracing the desert wild,

Sole, but with holiest meditations fed, 110

Into himself descended, and at once

Thus also Spenser,

And as she look'd about she did behold,
How over that same door was likewise writ,
Be bold, be bold, and every where *be bold*,
That much she mus'd, yet could not construe it
By any riddling skill, or common wit.

FAERY QUEEN, B. III. C. xi. 54.

And Shakespeare,

———— I cannot too much muse
Such shapes, such gestures, &c. ———

TEMPEST, ACT III. SC. 2.

100. ————— *his absence now*
Thus long to some great purpose he obscures.]

———— O might I here
In solitude live savage, in some glade
Obscur'd. ———

PARADISE LOST, ix. 1084.

103. *My heart hath been a storehouse long of things*
And sayings laid up, portending strange events.]
Thus Mary pondering oft, &c. &c.—]

Alluding to what is said of her, Luke, ii. 19.
But Mary kept all these things, and pondered them
in her heart: and again, ver. 51. *but his mother*
kept all these sayings in her heart: so consistent is

the part that she acts here with her character in
Scripture. *Newton.*

107. ————— *with thoughts*
Meekly compos'd awaited the fulfilling:]

This is beautifully expressed.—There is a passage
somewhat similar, in PARADISE LOST, xii. 596,
where Michael, having concluded what he had to
shew Adam from the mountain, and what he had
further to inform him of in narration there, says
they must now descend from this “top of specula-
tion;” and, bidding Adam *go waken Eve*, adds

Her also I with gentle dreams have calm'd
Portending good, and ALL HER SPIRITS COMPOS'D
TO MEET SUBMISSION. ———

110. ——— *with holiest meditations fed,]*

Mr. Thyer notices the similarity of this expres-
sion with that in PARADISE LOST, iii. 37.

Then FEED ON THOUGHTS that voluntary move
Harmonious numbers. ———

111. *Into himself descended—]*

Ut nemo IN SEIPSEN:at DESCENDERET!

Pers. SAT. iv. 23.

Newton.

ALL

All his great work to come before him set ;
 How to begin, how to accomplish best
 His end of being on earth, and mission high :
 For Satan, with sly preface to return,
 Had left him vacant, and with speed was gone
 Up to the middle region of thick air,
 Where all his potentates in council sat ;
 There, without sign of boast, or sign of joy,
 Solicitous and blank, he thus began.

115

120

PRINCES, Heaven's ancient Sons, ethereal Thrones ;
 Demonian Spirits now, from the element

117. *Up to the middle region of thick air,]*

Satan, in the first Book of this Poem, had assembled his infernal Council

—— in mid air,

Within TRICK CLOUDS AND DARK tenfold involv'd.—

40.

119. *There, without sign of boast, or sign of joy,]*

In contrast to the boasting manner in which Satan had related his success against Man, on his return to Pandæmonium, PARADISE LOST, x, 460.

120. *Solicitous—]*

Solicitous seems here used under a recollection of the definition given by Cicero of *Sollicitudo*, which he terms *Ægritudo cum cogitatione*.

Tusc. QUÆST. iv. 8.

120. *Solicitous and blank,—]*

Thus in the PARADISE LOST, ix. 888.

—— Adam, soon as he heard

The fatal trespass done by Eve, amaz'd,

ASTONIED, STOOD AND BLANK.—

And in our Poet's early Version of the SIXTH Psalm.

Mine enemies shall all be BLANK, and dash'd
 With much confusion ;——

122. *Demonian Spirits now, from the element*

Each of his reign allotted, rightlier call'd

Powers of fire, air, water, and earth beneath,]

It was a notion among the Ancients, especially among the Platonists, that there were Demons in each element, some visible, others invisible, in the æther, and fire, and air, and water, so that no part of the world was devoid of soul: *εἰσι δὲ καὶ ἄλλοι δαίμονες, ἕς καὶ καλοῖη αἱ τὶς γινώσκουσιν θεοί, καθ' ἕκαστον τῶν στοιχείων, οἱ μὲν ὄρατοι, οἱ δὲ ἀόρατοι, ὡς αἰθέρι, καὶ πυρὶ, ἀερὶ τε, καὶ ὕδατι, ὡς μὲν δὲν κοσμοῦ μετὰ ψυχῆς ἀμοιβόντες εἰναι*, as Alcinous in his summary of the Platonic doctrines says, cap. 5.—Michael Psellus, in his dialogue concerning the operation of Demons, from whence Milton borrowed some of his notions of Spirits, (as we observed in a note upon the *Paradise Lost*, i. 423,) speaks to the same purpose, that there are many kinds of Demons, and of all sorts of forms and bodies, so that the air above us and around us is full, the earth and the sea are full, and the inmost and deepest recesses: *πολλὰ δαίμονων γένη, καὶ πανόδοχα τὰς ἰδίας καὶ τὰ σώματα· ὥς εἶναι πλὴν μὲν τοῦ αἵρα, τοῦ τε ὑπερβίου ἡμῶν καὶ τοῦ περὶ ἡμᾶς· πλὴν δὲ γαίαν καὶ θαλάτταν, καὶ τὰς μυχαιτάτας καὶ βυθίους [βυθίους] τοῦ πύθου*, p. 41, and he divides them into six kinds, the

L

fiery,

Each of his reign allotted, rightlier call'd
Powers of fire, air, water, and earth beneath,
(So may we hold our place and these mild seats 125
Without new trouble,) such an enemy
Is risen to invade us, who no less
Threatens than our expulsion down to Hell;
I, as I undertook, and with the vote
Consenting in full frequency was impower'd, 130
Have found him, view'd him, tasted him, but find
Far other labor to be undergone
Than when I dealt with Adam, first of Men,
Though Adam by his wife's allurements fell,

fiery, the aery, the earthy, the watery, the subterraneous, and the lucifugous: το διαπυρον, το αιριον, το χυβοιον, το υδραιον τε και ιναλιον, το υποχυβοιον, το μισοφαις και δυσαισθητον. p. 45. Edit. Lutet. Paris. 1615. But the Demons not only resided in the elements, and partook of their nature, but also presided and ruled over them; as Jupiter in the air, Vulcan in the fire, Neptune in the water, Cybele in the earth, and Pluto under the earth.

Newton.

In the FOURTH Book of this Poem, V. 201, the Demons are described

TETRARCHS OF FIRE, AIR, FLOOD, AND ON THE EARTH, &c.

And in the PENSEROSO, V. 93.

And of those DEMONS that are found
IN FIRE, AIR, FLOOD, OR UNDER GROUND,
Whose power hath a true consent
With planet, or with element.

Mr. Warton supposes that Shakespeare alludes to these Demons, when, in his HAMLET, speaking of the crowing of the cock, he says,

—— at his warning,

Whether in SEA, OR FIRE, IN EARTH, OF AIR,

The extravagant and erring spirit flies
To his CONFINES.——

129. ——— and with the vote
Consenting in full frequency was impower'd,]

In reference to what was said in the preceding Book, V. 111.

Unanimous they all commit the care
And management of this main enterprize
To him, their great dictator,——

130. ——— in full frequency——]

Milton, in his History of England, has said, The assembly was *full and frequent*: and in Paradise Lost, i. 797. the council of Devils was *frequent and full*. Here the adjective is formed into a substantive, as in B. i. 128: and Shakespeare uses it in the same manner, Timon, Act V. Sc. 3.

Tell Athens, in the FREQUENCY of degree,
From high to low throughout.——

Newton.

131. ——— tasted him——]

This is a Græcism. *γενομαι* signifies not only *gusto*, but likewise *experior*, *periculum facio*.

However

However to this man inferior far ;
 If he be man by mother's side, at least
 With more than human gifts from Heaven adorn'd,
 Perfections absolute, graces divine,
 And amplitude of mind to greatest deeds.

135. *However to this man inferior far ;
 If he be man by mother's side, at least
 With more than human gifts from Heaven adorn'd,
 Perfections absolute, &c. &c.—]*

I have ventured here to correct the punctuation. The passage in the first editions, and in Bp. Newton's, stands pointed thus :

However to this man inferior far,
 If he be man by mother's side at least,
 With more than human gifts from Heaven adorn'd, &c.

On this Mr. Calton observes: "The Tempter
 "had no doubt of Christ's being *a man by the*
 "*mother's side*; but the want of a comma in its
 "due place after *If he be man*, hath puzzled both
 "the sense and the construction. *He is* must be
 "understood at the end of the verse, to support
 "the syntax;

If he be man, by mother's side at least (*he is*)"

Bp. Newton has however preserved the pointing of Milton's own edition, because some, he says, may choose to join the whole together, and understand it thus: "Satan had heard Jesus declared from
 "Heaven, and knew him to be Son of God; and
 "now, after the trial he had made of him, he
 "questions if he be man *even* by the mother's
 "side,"

If he be man by mother's side at least,

He further observes, that it is the purport of Satan, in this speech, not to say any thing to the evil spirits that may lessen, but every thing that may raise, their idea of his antagonist.

It seems to me, that there can be no doubt respecting this passage. Bp. Newton certainly sees it in its true light: but I conceive his sense of it is strengthened and brought forward with additional

beauty, and the whole of the sentence is rendered more clear and perfect, by the punctuation which I have adopted; and which I think most probably to have been intended by Milton.

137. *With more than human gifts from Heaven adorn'd,
 Perfections absolute, graces divine,
 And amplitude of mind to greatest deeds.]*

Many lines of the *Paradise Regained* have been censured as harsh and inharmonious; but even of these the greater part may be vindicated, (as it has been done in some instances by Mr. Thyer,) by shewing that they are very far from being of that kind *quas incuria fudit*, and that many of them are peculiarly expressive, and were purposely designed as such by the Poet.—The three lines above cited seem however secure from every possibility of disapprobation. They are indeed so eminently beautiful, that they must strike every ear that is not quite devoid of feeling and of taste.—Mr. Thyer particularly notices the fine effect of the last line, and the dignity and significancy of the expression *amplitude of mind*; which he also supposes might have been suggested by the following passage in TULLY'S TUSC. DISPUT. ii. 25. *Hoc igitur tibi propone, AMPLITUDINEM ET QUASI QUANDAM EXAGGERATIONEM QUAM ALTISSIMAM ANIMI, quæ maxime eminet contemnendis et despiciendis doloribus, unam esse omnium rem pulcherrimam.*

Milton, in a Chorus of the SAMSON AGONISTES, V. 1279, describes the "deliverer," who shall
 "quell the mighty of the earth," and overthrow
 "tyrannic power,"

With plain heroic MAGNITUDE OF MIND
 And celestial vigor arm'd.

Therefore I am return'd, lest confidence 140
 Of my success with Eve in Paradise
 Deceive ye to persuasion over-sure
 Of like succeeding here; I summon all
 Rather to be in readiness, with hand
 Or counsel to assist; lest I, who erst 145
 Thought none my equal, now be over-match'd.

So spake the old Serpent doubting, and from all
 With clamor was assur'd their utmost aid
 At his command; when from amidst them rose 150
 Belial, the dissolutes Spirit that fell,
 The sensualest, and, after Asmodai,
 The fleshliest Incubus, and thus advis'd.

140. ————— *lest confidence*
Of my success with Eve in Paradise
Deceive ye to persuasion over-sure
Of like succeeding here—]

In his speech to the infernal council, in the preceding Book, Satan had augured well of his present enterprise, from his former success against man:

I, when no other durst, sole undertook
 The dismal expedition to find out
 And ruin Adam, and the exploit perform'd
 Successfully; a calmer voyage now
 Will waft me; and the way, found prosperous once,
 Induces best to hope of like success.

147. ————— *the old serpent—]*
 ————— *that OLD SERPENT, called the Devil,*
and Satan. Revelat. xii. 9. & xx. 2.

150. *Belial, the dissolutes Spirit that fell,*
The sensualest, and, after Asmodai,
The fleshliest Incubus—]

I have heard these three lines objected to as harsh and inharmonious, but in my opinion the very objection points out a remarkable beauty in them. It

is true they do not run very smoothly off the tongue, but then they are with much better judgment so contrived, that the reader is obliged to lay a particular emphasis, and to dwell for some time upon that word in each verse, which most strongly expresses the character described, viz. *dissolutes*, *sensualest*, *fleshliest*. This has a very good effect by impressing the idea more strongly upon the mind, and contributes even in some measure to increase our aversion to the odious character of Belial, by giving an air of detestation to the very tone of voice with which these verses must necessarily be read.

Thyer.

The character of Belial is given nearly in the same manner, in the PARADISE LOST, i. 490.

Belial came last, THAN WHOM A SPIRIT MORE LEWD
 FELL NOT FROM HEAVEN. ———

151. ————— *after Asmodai,*
The fleshliest Incubus—]

The character of Belial in the Paradise Lost, and the part he sustains there, sufficiently shew how

SET women in his eye, and in his walk,
 Among daughters of men the fairest found;
 Many are in each region passing fair 155
 As the noon sky; more like to Goddesses
 Than mortal creatures, graceful and discreet,
 Expert in amorous arts, enchanting tongues
 Persuasive, virgin majesty with mild
 And sweet allay'd, yet terrible to approach, 160
 Skill'd to retire, and, in retiring, draw

how properly he is introduced upon the present occasion. He is here said to be the *fleshliest Incubus* after *Asmodai*; or *Asmadai*, as it is written, *PARADISE LOST*, vi. 365; or *Asmodeus*, iv. 168, the lustful Angel who loved Sarah the daughter of Raguel, and destroyed her seven husbands, as we read in the book of Tobit. *Newton.*

153. *Set women in his eye, &c.]*

As this temptation is not mentioned in the Gospels, it could not with any propriety have been proposed to our Saviour; it is much more fitly made the subject of debate among the wicked spirits themselves. All that can be said in praise of the power of beauty, and all that can be alledged to depreciate it, is here summed up with greater force and elegance, than I ever remember to have seen in any other author. *Newton.*

This speech of Belial finely exemplifies what is said of him, *PARADISE LOST*, ii. 112.

———— his tongue

Dropp'd manna. ———

155. *Many are in each region passing fair
 As the noon sky, &c. &c.]*

Mr. Warton, in a note on Milton's *first ELEGY*, (V. 53.) cites from this place to V. 168, inclusive; and terms the lines exquisite.

155. ——— passing fair]

Thus Romeo, in commendation of his mistress, when Benvolio charges him with being in love:

Shew me a mistress that is *PASSING FAIR*.

What doth her beauty serve, but as a note

Where I may read who *PASS'D* this *PASSING FAIR*.

ROMEO AND JULIET, Act I. Sc. 2.

Newton.

156. ——— more like to Goddesses
 Than mortal creatures, &c.]

Thus, *PARADISE LOST*, xi. 614.

———— that fair female troop, that seem'd

Of Goddesses so blithe, so smooth, so gay,

———— ———

Bred only and completed to the taste

Of lustful appetite, to sing, to dance,

To drest, and droll the tongue, and roll the eye.

159. ——— virgin majesty with mild
 And sweet allay'd, yet terrible to approach,]

Possibly suggested by Claudian's

Miscetur decori virtus, *PULCHERQUE SEVERO*

ARMATUR TERRORE PUDOR. ———

CONS. PROB. ET OLYB. 91.

Thus also, *PARADISE LOST*, ix. 489.

———— divinely fair, fit love for Gods,

Not terrible, *THOUGH TERROR BE IN LOVE*

AND BEAUTY, not approach'd by stronger hate.—

161. *Skill'd to retire, and in retiring draw
 Hearts after them—]*

Hearts after them tangled in amorous nets.

Such object hath the power to soften and tame

Severest temper, smooth the rugged'st brow,

Enerve, and with voluptuous hope dissolve,

Draw out with credulous desire, and lead

165

In the same manner Milton, in his description of Eve, PARADISE LOST, viii. 504.

Not obvious, not obtrusive, but RETIR'D,
THE MORE DESIRABLE.——

Thyer.

162. ——— tangled in amorous nets]

Milton, in his first ELEGY, V. 60, speaks of the

Aurea quæ FALLAX RETIA TENDIT AMOR.

And, PARADISE LOST, xi. 585.

The men, though grave, ey'd them, and let their eyes
Rove without rein, 'till IN THE AMOROUS NET
FIRST CAUGHT they lik'd; and each his liking chose.

Thus also Spenser, SONNET 37.

Is it that men's frail eyes, which are too bold,
She may ENTANGLE in that golden snare,
And being caught MAY CRAFTILY ENFOLD
THEIR WEAKER HEARTS, which are not well aware?
Take care therefore, mine eyes, how ye do stare
Henceforth too rashly on THAT GUILFUL NET,
In which if ever ye entrapped are,
Out of her hands ye by no means shall get.

And Shakespeare, HENRY VIII. Act III. Sc. 2.

I do, quoth he, perceive
My King is TANGLED in affections to
A creature of the Queen's, Lady Anne Bullen.

163. *Such object hath the power to soften and tame
Severest temper, &c. &c.]*

Probably in this place Milton had the following stanza of his favorite Spenser in his mind.

Naught under Heaven so strongly doth allure
The sense of man, and all his mind possess,
As beauty's lovely bait, that doth procure
Great warriors oft their rigor to repress,
And mighty hands forget their manliness;
Drawn with the power of an heart-robbing eye,
And wrapt in fetters of a golden tress,

That can with melting pleasance mollify
Their harden'd hearts enur'd to blood and cruelty.

FAERY QUEEN, B. v. C. 8. 1.

164. ——— smooth the rugged'st brow,

Thus in the PENSEROSO, 58.

—— SMOOTHING THE RUGGED BROW of night.

And in the opening of Shakespeare's RICHARD III,

Grim visag'd war hath SMOOTH'D HIS WRINKLED
FRONT.——

In some verses of Diphylus, a writer of the later Greek Comedy, which are preserved in Athenæus, the same effect is ascribed to the God of wine, which is here attributed to beauty;

τον τας οφρυς ἀρον'τα συμπειθεις γελαν.

In the same manner, Horace in one of his Odes, that exhorts to conviviality;

Dumque virent genæ,
Et decet, OBDUCTA SOLVATUR FRONTE SENECTUS,
Tu vina, Torquate, move
Consule pressa meo.

EPOD. xiii. 6.

166. *Draw out with credulous desire—]*

This beautiful expression was formed partly upon Horace's

—— spes ANIMI CREDULA MUTUI.——

L. 4. ODE i. 30.

And partly, as Mr. Thyer thinks, from a passage in the ANDRIA of Terence, Act IV. Sc. 1. 23.

— non tibi satis esse hoc visum solidum est gaudium,
Nisi me laclasses amantem, et falsâ spe PRODUCEREC?

Newton.

Credulous might have been suggested by an Ode of Horace, which Milton himself has translated.

Qui nunc te fruitur CREDULUS aurâ,
Qui semper vacuam, semper amabilem

Sperat,

At will the manliest, resolute breast,
As the magnetic hardest iron draws.
Women, when nothing else, beguil'd the heart

Sperat, nescius auræ
Fallacis. —

L. I. ODE V. 9

168. *As the magnetic—]*

It should be the *magnet*, or *magnetic stone*. But Milton often converts the adjective, and uses it as the substantive. *Newton.*

168. *As the magnetic hardest iron draws.]*

Lucian hath this simile in his *IMAGINES*, Vol. II. p. 2. Ed. Græv. Εἰ δὲ κακίην προσέλεψαι σὲ, τίς εἶσαι μηχανὴ ἀποσῆναι αὐτῆς; ἀπαξίει γὰρ σὲ ἀναδύσασθαι ἐνθα ἀνέβη, ὅπερ καὶ ἰ λίθῳ ἡ ἱρακλία δρᾷ τοῖσι σιδηροῖσι.
“But if the fair one once look upon you, what is it that can get you from her? She will draw you after her at pleasure, bound hand and foot, just as the loadstone draws iron.” We may observe that Milton, by restraining the comparison to the power of beauty over the wisest men and the most stoical tempers, hath given it a propriety, which is lost in a more general application.

Calton.

Thus Claudian, in his *IDYLLIUM* on the Magnet,

—— Venerem MAGNETICA GEMMA figurat.

Having very poetically described the powers of the Magnet, he concludes his little Poem in a manner that possibly might have suggested to Milton some of the preceding lines.

—— Quæ duras jungit concordia mentes?

Flagrat anhela silex, et amicam saucia sentit
Materiem, placidosque Chalybs cognoscit amores.
Sic VENUS HORRIFICUM BELLII COMPESCERE REGEM,
ET VULTU MOLLIRE SOLET, cum sanguine præceps
Æstuat, et stridis mucronibus asperat iras.
Sola feris occurrit equis, SOLVITQUE TUMOREM
PECTORIS, ET BLANDO PRÆCORDIA TEMPERAT IGNI.
Pax animo tranquilla datur, pugnasque calentes
Deserit, et rutilas declinat in oscula cristas.
Quæ tibi, sæve puer, non est permissa potestas?
Tu magnum superas fulmen, cælogue relicto
Eluctibus in mediis cogis mugire Tonantem.

Jam gelidas rupes, vivoque carentia sensu
Membra feris: jam saxa tuis obnoxia telis,
Et lapides suus ardor agit, ferrumque tenetur
Illecebris; rigido regnant in marmore flammæ.

42.

169. *Women, when nothing else, beguil'd the heart
Of wisest Solomon, and made him build,
And made him bow to the Gods of his wives.]*

For it came to pass when Solomon was old, that his wives turned away his heart after other gods: and his heart was not perfect with the Lord his God, as was the heart of David his father.—For Solomon went after Ashtoreth the goddess of the Zidonians; and after Milcom the abomination of the Ammonites. — — — Then did Solomon build an high place for Chemosh, the abomination of Moab, in the hill that is before Jerusalem; and for Molech the abomination of the children of Ammon. And likewise did he for all his strange wives, which burnt incense and sacrificed unto their gods.

1 Kings, xi. 4. 5. 7. 8.

In the FIRST Book of *PARADISE LOST*, where the Poet gives a catalogue of the fallen spirits, under the names of the idols worshipped in Canaan, and in the countries adjoining, speaking of ASIRATE, the goddess of the Phœnicians and the Sidonians, he describes her,

In Sion also not unsung, where stood
Her temple on the offensive mountain, built
By that uxorious king, whose heart, though large,
Beguil'd by fair idolatresses, fell
To idols foul. —

442.

Spenser, in the beginning of the EIGHTH Canto of the FIFTH Book of his *FAERY QUEEN*, where he speaks of the power of Beauty in seducing men to any weak or improper conduct, instances the examples of Samson, Hercules, and Antony.—That of Solomon is here more in point, as he was led by it to the worshipping of false Deities.

Of

Of wisest Solomon, and made him build, 170
And made him bow, to the Gods of his wives.

To whom quick answer Satan thus return'd.
Belial, in much uneven scale thou weigh'st
All others by thyself; because of old
Thou thyself doat'dst on womankind, admiring 175
Their shape, their colour, and attractive grace,
None are, thou think'st, but taken with such toys.
Before the flood thou with thy lusty crew,
False titled sons of God, roaming the earth
Cast wanton eyes on the daughters of men, 180
And coupled with them, and begot a race.
Have we not seen, or by relation heard,
In courts and regal chambers how thou lurk'st,

178. *Before the flood thou with thy lusty crew,
False titled sons of Gods, roaming the earth
Cast wanton eyes on the daughters of men,
And coupled with them,—]*

It is to be lamented that our author has so often adopted the vulgar notion of the Angels having commerce with women, founded upon that mistaken text of Scripture, Gen. vi. 2. *The sons of God saw the daughters of men, that they were fair; and they took them wives of all which they chose.* See *Paradise Lost*, iii. 463, and V. 447. But though he seems to favour that opinion, as we may suppose, to embellish his poetry, yet he shews elsewhere that he understood the text rightly, of the sons of Seth, who were the worshippers of the true God, intermarrying with the daughters of wicked Cain.

To these that sober race of men, whose lives
Religious titled them the sons of God,
Shall yield up all their virtue, all their fame

Ignobly, to the trains and to the smiles
Of these fair atheists.

PARADISE LOST, xi. 621.
Newton.

182. *Have we not seen, or by relation heard,]*

This passage is censured by Bp. Warburton, as suiting only the Poet speaking in his own person; but surely there is no impropriety in the Arch-Fiend's being well acquainted with the fables of the Heathen Mythology, and the amours and adventures of their Gods, or, (according to Milton's system,) his own infernal Compeers.—If we censure this passage, we must still more decisively condemn one in the *FOURTH* Book; where, in answer to Satan's speech, describing, while he shews it, the splendor of Imperial Rome, our Lord, taking up the subject, carries on the description to the luxurious way of living among the Romans of that time, with this verse in a parenthesis,

For I have also HEARD, perhaps HAVE READ—

183. *In courts and regal chambers how thou lurk'st,]*

Thus

In wood or grove, by mossy fountain side,
 In valley or green meadow, to way-lay
 Some beauty rare, Calisto, Clymene,
 Daphne, or Semele, Antiopa,
 Or Amymone, Syrinx, many more

185

Thus Milton, in his description of Belial, *PARADISE LOST*, i. 497;

IN COURTS AND PALACES he also reigns,
 And in luxurious cities, ———

184. *In wood or grove, by mossy fountain side,
 In valley or green meadow,—]*

Thus, in Shakespeare's *MIDSUMMER NIGHT'S DREAM*, Act II. Sc. i. Puck, speaking of Oberon and Titania, says

And now they never meet IN GROVE, OR GREEN,
 BY FOUNTAIN CLEAR, or spangled star-light sheen,—

Mossy fountain is from Virgil, *ECL.* vii. 45.

MUSCOSI FONTES, et somno mollior herba,—

Whence Pope, in his *second PASTORAL*;

O deign to visit our forsaken seats,
 The MOSSY FOUNTAINS, and the green retreats!

And again, in his *MESSIAH*;

The MOSSY FOUNTAINS and the sylvan shades,
 The dreams of Pindus and the Aonian maids,
 Delight no more—————

186. ——— Calysto, Clymene,
*Daphne, or Semele, Antiopa,
 Or Amymone, Syrinx,—]*

All these mistresses of the Gods might have been furnished from Ovid; who is said to have been our Author's favourite Latin Poet. Indeed that he was so at an early period of life, appears from Milton's frequent imitations of him, in his juvenile Latin Poems.—For *Calisto*, see Ovid. *MET.* ii. 409. & *FAST.* ii. 155.—For *Clymene*, the Mother of *Phaeton*, *MET.* i. *ad finem.* — *Daphne*; *MET.* i. 452.—*Semele*; *MET.* iii. 253.—*Antiopa*; *MET.* vi. 110.—*Amymone*; *EPIST.* xix. 131. & i. *AMOR.* x. 5.—*Syrinx*; *MET.* i. 690.

The story of Calisto is recorded also by Milton's favourite Tragic Poet, Euripides.

ὦ μακαρ Ἀρκάδιᾳ πόλει παρθένῃ
 Καλλιστῷ, Διὸς ἅλ' ἐλεγχων ἐπι-
 -έας, τετραβαμοσι γυνίοις
 ὧς πολὺ ματρός ἐμᾶς ἐλαχες πλεον.

Euripid. *HELEN.* 381.

Happy Calisto, thou Arcadian nymph,
 That didst ascend the couch of Jove; transform'd
 To a four-footed savage, far more blest
 Art thou, than she to whom I owe my birth.

Wodbull.

And Semele is mentioned in his *HYPPOLITUS*, v. 456.

Ὅσοι μὲν οὐτ' ἑρμῆος τε τῶν παλαιτέρων
 ἔχουσιν, αὐτοὶ τ' εἰσὶν ἐν μουσαίᾳ αἰεῖ,
 Ἰσάσι μιν, Ζεὺς ὥς ποτ' ἠραστὴ γαμῶν
 Σειμήλης. ——— ———

They who with ancient writings have convers'd,
 And ever dwell among the tuneful Nine,
 Know how to Theban Semele's embrace
 Flew amorous Jove. ———

Wodbull.

The story of Antiopa, or Antiope, is recorded likewise by Propertius, (*L.* iii. *EL.* 14.) a Poet whom (as Mr. Warton observes) Milton has occasionally imitated. Antiope is also mentioned in a Greek Epigram, in the *Anthologia*, where four of Jupiter's principal amours, and the disguises under which he accomplished them, are recited with the usual Greek Epigrammatic brevity.

Ζεὺς, Κυκνός, Ταυρὸς, ΣΑΤΥΡΟΣ, Χρυσὸς δὲ ἱρωτῆς
 Ἀθηδῆς, Εὐρωπῆς, ΑΝΤΙΟΠΗΣ, Δαναῆς.

Justin Martyr, in his *FIRST* Apology, having spoken of the gross fables of heathenism, says,
 “ we Christians dedicate ourselves to the service

M

“ of

Too long, then lay'st thy scapes on names ador'd,
Apollo, Neptune, Jupiter, or Pan,

190

" of the unbegotten, impassible God ; who never
" had, we are sure, ANY AFFAIR WITH ANTIOPE
" or such like."

Reeves's Translation.

188. ————— *many more*

Too long,—]

A concise way of speaking for *many more too long to mention*. The author had used it before. *Paradise Lost*, iii. 473. Indeed more would have been *too long*, and it would have been better if he had not enumerated so many of the loves of the Gods. These things are known to every school-boy, but add no dignity to a divine poem : and in my opinion are not the most pleasing subjects in painting any more than in poetry.

Newton.

Poetry, as strictly discriminated from Prose, may be defined *elevated and ornamented language*. Among the most allowed modes of elevating and decorating language, independent of metrical arrangement, mythological references and allusions and classical imitations hold a principal place. A poet precluded from these would be miserably circumscribed, and might with equal or better effect relate the fable which he imagines, the historic facts which he records, or the precepts which he lays down, in that species of language which asks no ornaments but purity and perspicuity. A *divine* poem certainly requires to be written in the chastest style, and to be kept perfectly free from the glare of false ornament : but it must still be considered that the great reason of exhibiting any serious truths, and especially the more interesting facts of religious history, through the medium of poetry, is thereby more powerfully to attract the attention. Poetry, to please, must continue to be pleasing. In the beauty and propriety of his references and allusions, the Poet shews the perfection of his taste and judgment, as much as in any other circumstance whatever : and Milton has eminently distinguished himself in this respect. How beautifully has he sprinkled his *Paradise Lost* with the

flowers of Classic Poetry, and the fictions of Greek and Roman Mythology ! And he has done this with so judicious a hand, with a spirit so reverent, that the most religiously delicate ear can not but be captivated with it.—I confess my surprise that Bp. Newton does not see the passage before us in this light. It appears to me not only in the highest degree justifiable, but absolutely as one of those *loci laudandi* which the best critics ever delight to exhibit from the works of the more eminent poets. Milton here admirably avails himself of the fabulous amours of the Heathen Deities. He transfers them to the fallen Angels, to Belial and "his lusty crew ;" and, by the judicious application of these disgraceful tales, he gives them a propriety which they never before possessed. He furnishes even "the school-boy" with a moral to the fable which he has been reading, and recalls to maturer minds the classical beauty of these fabulous descriptions, which admirably relieve and adorn his divine Poem.

189. ————— *thy scapes—]*

This is a Gallicism. *Echappée* in French signifies a *prank* or *frolic*. Boyer explains it *l'action imprudente d'un jeune homme*.

190. *Apollo, Neptune, Jupiter, or Pan,]*

Calisto, Semele, and Antiopa, were mistresses to Jupiter ; *Clymene* and *Daphne* to *Apollo* ; and *Syrinx* to *Pan*.——Both here and elsewhere, Milton considers the Gods of the Heathens as Demons or Devils. Thus, in the Septuagint version of the Psalms ; ΠΑΝΤΕΣ οἱ θεοὶ τῶν ἐθνῶν δαίμονια. Psalm xcvi. 5. (and likewise in the Vulgate Latin, *Quoniam omnes Dii gentium dæmonia*.) And the notion of the Demons having commerce with women in the shape of the Heathen Gods is very ancient, and is expressly asserted by Justin Martyr See *Apol. i. P. 10. & 33. Edit. Thirlbii*.

Newton.

190. ————— *Pan,*
Satyr, or Faun, or Sylvan ?—]

Unless

Satyr, or Faun, or Sylvan? But these haunts
 Delight not all; among the sons of men,
 How many have with a smile made small account
 Of beauty and her lures, easily scorn'd
 All her assaults, on worthier things intent!
 Remember that Pellean conqueror,
 A youth, how all the beauties of the east
 He slightly view'd, and slightly overpass'd;
 How he sirnam'd of Africa dismiss'd,
 In his prime youth, the fair Iberian maid.

195

200

Unless the Goddess that in rural shrine
 Dwell'st here with PAN, or SYLVAN,——

COMUS, 267.

Milton notices all these rural Demi-gods and
 their amours, in his beautiful Latin Elegy, IN
 ADVENTUM VERIS.

Nunc etiam Satyri, cum sera crepuscula surgunt,
 Pervolitant celeri florea rura choro,
 Sylvanusque sua cyparissi fronde revinctus,
 Semicaperque Deus, semideusque caper.
 Quæque sub arboribus Dryades latuere vetustis,
 Per juga, per solos expatiantur agros.
 Per sata luxuriat fruticetaque Mænalius Pan,
 Vix Cybele mater, vix sibi tuta Ceres;
 Atque aliquam cupidus prædatur Orcada Faunus,
 Consulit in trepidos dum sibi nympha pedes;
 Jamque latet, latitansque cupit male tecta videri,
 Et fugit, et fugiens pervelit ipsa capi.

191. ——— But these haunts
 Delight not all!;—]

NON OMNES arbusta JUVANT.——

Virg. ECL. iv. 2.

196. Remember that Pellean conqueror,]

Alexander the Great was born at *Pella* in
 Macedonia: his continence and clemency to
 Darius's queen, and daughters, and the other Per-
 sian ladies whom he took captive after the battle
 of Issus, are commended by the historians. Tum

quidem ita se gessit, ut omnes ante eum reges et
 continentia et clementia vincerentur. Virgines
 enim regias excellentis formæ tam sancte habuit,
 quam si eodem quo ipse parente genitæ forent:
 conjugem ejusdem, quam nulla ætatis suæ pulchri-
 tudine corporis vicit, adeo ipse non violavit, ut
 summam adhibuerit curam, ne quis captivo corpori
 illuderet, &c. Quint. Curt. Lib. iii. Cap. 9. He
 was then a young conqueror, of about twenty-three
 years of age, *a youth*, as Milton expresses it.

Newton.

196. ——— that Pellean conqueror,
 A youth,—]

Unus PELLÆO JUVENI non sufficit orbis.

Juvenal, Sat. x. 168.

197. ——— how all the beauties of the east
 He slightly view'd, and slightly overpass'd;]

Alexander, we know from history, did *not*
 “slightly overpass all the beauties of the East.”

199. How he sirnam'd of Africa dismiss'd,
 In his prime youth, the fair Iberian maid.]

The continence of Scipio Africanus at the age
 of twenty-four, and his generosity in restoring a
 beautiful Spanish lady to her husband and friends,
 are celebrated by Polybius, Livy, Valerius Max-
 imus, and various other authors. Newton.

For Solomon, he liv'd at ease, and full
 Of honor, wealth, high fare, aim'd not beyond
 Higher design than to enjoy his state;
 Thence to the bait of women lay expos'd:
 But he, whom we attempt, is wiser far
 Than Solomon, of more exalted mind,
 Made and set wholly on the accomplishment
 Of greatest things. What woman will you find,
 Though of this age the wonder and the fame,
 On whom his leisure will vouchsafe an eye

205

210

204. *Thence to the bait of women lay expos'd:]*

Spenser has

—— BEAUTY'S lovely BAIT.——

F. Q. B. v. C. 8. 1.

The whole Stanza has already been cited. See
 Note on V. 163, of this Book.

205. *But he whom we attempt is wiser far
 Than Solomon,—]*

Behold A GREATER THAN SOLOMON is here.—

Mat. xii. 42.

206. ——— *of more exalted mind,
 Made and set wholly on the accomplishment
 Of greatest things.—]*

Thus in our Saviour's soliloquy in the FIRST
 Book.

—— all my mind was SET

Serious to learn and know, and thence to do
 What might be public good. ———

203.

And again,

—— yet this not all

To which my Spirit aspir'd; victorious deeds
 Flam'd in my heart, heroic acts, one while
 To rescue Israel from the Roman yoke,
 Then to subdue and quell, o'er all the earth,
 Brute violence and proud tyrannic power,
 'Till truth were freed, and equity restor'd.

214.

210. *On whom his leisure will vouchsafe an eye
 Of fond desire?—]*

This *eye of fond desire* is very beautifully ex-
 pressed by Æschylus, whom our author perhaps had
 in view. Suppl. ver. 1011.

Και παρθενων χλιδαιων ευμορφοις επι
 Πας τις παρελθων ομματος θελητηριον
 Τυξενυ' επιμψεν, ιμερς νικωμενθ.

Thyer.

I subjoin the translation of the passage of Æs-
 chylus from Mr. Potter;

And on the delicate tints, that kindling glow
 On beauty's vermeil cheek, each roving youth
 With melting wishes darts the amorous glance.

The EYE OF FOND DESIRE was perhaps suggested
 by an old Dialogue Poem, written by the Earl of
 Oxford in Queen Elizabeth's time, and printed in
 the second Volume of Bp. Percy's *Reliques of
 Ancient English Poetry*, p. 178. It is there en-
 titled FANCY AND DESIRE. *Fancy* is the ques-
 tioner, and *Desire* the respondent.

F. Come hither shepherd swayne!

D. Sir what do you require?

F. I pray thee, shew to me thy name.

D. My name is FOND DESIRE.

And, in a following Stanza;

F. What thing doth please thee most?

D. TO GAZE ON BEAUTY still,

Of

Of fond desire? Or should she, confident
 As sitting queen ador'd on beauty's throne,
 Descend with all her winning charms begirt
 To enamour, (as the zone of Venus once
 Wrought that effect on Jove, so fables tell,)
 How would one look from his majestic brow,

215

211. ————— *er should she, confident*
As sitting queen ador'd on beauty's throne,
Descend with all her winning charms begirt
To enamour,—]

This is clearly from the same *pallette* and *pencil*
 as the following highly coloured passage.

With goddess-like demeanour forth she went,
 Not unattended, for ON HER AS QUEEN
 A POMF OF WINNING GRACES WAITED STILL,
 And from about her shot darts of desire
 Into all eyes to wish her still in sight.

PARADISE LOST, viii. 59.

214. ————— *(as the zone of Venus once*
Wrought that effect on Jove, so fables tell,)]

Η, και απο σθεσφιν ελυσατο κεινον ιματιον,
 Ποικιλον· εθα δε οι θελκνληρια παντα τετυκτο·
 Ενθ' ει μιν φιλοτης, εν δ' ιμερος, εν δ' οαρις, εν
 Παρφασις, η τ' εκλειψε νοον πυκα περ φρονειων.

Iliad. xiv. 214.

She said. With awe divine the queen of love
 Obey'd the sister and the wife of Jove:
 And from her fragrant breast the zone unbrac'd,
 With various skill and high embroidery grac'd.
 In this was every art, and every charm,
 To win the wisest, and the coldest warm:
 Fond love, the gentle vow, the gay desire,
 The kind deceit, the still-reviving fire,
 Persuasive speech, and more persuasive sighs,
 Silence that spoke, and eloquence of eyes.

Pope.

215. ————— *so fables tell,]*

The words *so fables tell* look as if the Poet had
 forgot himself, and spoke in his own person rather
 than in the character of Satan.

Newton.

Giles Fletcher, in his *CHRIST'S TRIUMPH ON*
EARTH, where he describes the Garden of *Pan-*
glory, and represents the victims of her power as

held in captivity by her, and changed to beasts,
 thus refers to the fable of Circe in Homer's
Odyssey;

Once men they liv'd, but now the men were dead
 And turn'd to beasts; SO FABLED HOMER OLD
 That Circe, with her potion charm'd in gold,
 Us'd manly souls in beastly bodies to immould.

Stanza, 49.

216. ————— *one look from his majestic brow,*
Seated as on the top of virtue's hill,]

Here is the construction that we often meet with
 in Milton: from his majestic brow, that is, from
 the majestic brow of *him* seated as on the top of
 virtue's hill: and the expression of *virtue's hill*
 was probably in allusion to the rocky eminence on
 which the virtues are placed in the table of Cebes,
 or the arduous ascent up the hill to which virtue is
 represented pointing in the best designs of *the*
judgment of Hercules.

Newton.

Milton's meaning here is best illustrated by a
 passage in Shakespeare; which most probably he
 had in his mind.—Hamlet, in the scene with his
 mother, pointing to the picture of his father, says,

See what a GRACE WAS SEATED ON THAT BROW!
 Hyperion's curls, the FRONT of Jove himself;
 An eye, like Mars to threaten or command, &c.

Thus also, in *LOVE'S LABOUR LOST*,

What peremptory eagle-sighted eye,
 Dares look upon THE HEAVEN OF HER BROW,
 That is not BLINDED BY HER MAJESTY?

ACT III. Sc. 4.

216. ————— *his majestic brow,]*

"Greatness, nobleness, authority, and awe,"
 says Bentley, "are by all Greek and Latin poets
 placed in the *forehead*. So, *PARADISE LOST*, ix.
 537, Satan to Eve,

— 202

Seated as on the top of virtue's hill,
 Discountenance her despis'd, and put to rout
 All her array; her female pride deject,
 Or turn to reverent awe! for beauty stands
 In the admiration only of weak minds
 Led captive; cease to admire, and all her plumes
 Fall flat and shrink into a trivial toy,

220

—— nor have fear'd
 Thy AWFUL BROW, more awful thus retir'd——
 And, vii. 509.

—— and upright WITH FRONT SERENE
 GOVERN the rest.——
 And Spenser's Belphebe,

Her ivory FOREHEAD FULL OF BOUNTY BRAVE
 Like a broad table did itself dispread,
 All GOOD AND HONOUR might therein be read,
 And there THEIR DWELLING WAS.——"

Such is Bentley's note, where he wishes to *correct*
 the following generally, and justly, admired passage
 in the PARADISE LOST, viii. 557, by reading *fore-*
head instead of *loveliest*.

Greatness of mind and nobleness their seat
 Build in her loveliest——

Perhaps it would have been more acceptable, had
 it been given, only to *illustrate* another passage
 scarcely less beautiful:

His fair large FRONT and eye sublime declared
 Absolute rule.——

PARADISE LOST, iv. 300.

219. —— her female pride deject,
 Or turn to reverent awe!——]

Thus in COMUS, V. 450, we have,

—— rigid looks of chaste austerity,
 And noble grace, that dash'd brute violence,
 With sudden adoration and BLANK AWE.

220. —— for beauty stands
 In the admiration only of weak minds
 Led captive:——]

Among Milton's early Latin Elegies we find one
 (the SEVENTH) of the amatory kind. But when
 he published his Latin Poems, eighteen years after-

wards, he thought it necessary to add to it ten
 lines apologising for the puerile weakness, or rather
 vacancy, of his mind, that could admit such an
 impression.

221. In the admiration only of weak minds
 Led captive:——]

The expression is from 2 Tim. iii. 6. 7.—
of this sort are they which creep into houses, and
 LEAD CAPTIVE SILLY WOMEN laden with sins,
led away with divers lusts; ever learning, and
never able to come to the knowledge of the truth.

222. —— cease to admire, and all her plumes
 Fall flat, and sink into a trivial toy,
 At every sudden slighting quite abash'd.]

This is a very beautiful and apposite allusion
 to the peacock; speaking of which bird, Pliny
 notices the circumstance of its spreading its tail
 under a sense of admiration; "Gemmantes LAU-
 " DATUS expandit colores, adverso maxime sole,
 " quia sic fulgentius radiant.

NAT. HIST. L. x. C. 20.

Tasso compares Armida, in all the pride and
 vanity of her beauty and ornaments, to a peacock
 with its tail spread,

Nè il superbo pavon si vago in mostra
 Spiega la pompa delle occhiutte piume.

C. xvi. St. 24.

The jolly peacock spreads not half so fair
 The eyed feathers of his pompous train.

Fairfax.

223. —— a trivial toy,]
 I came not here ON SUCH A TRIVIAL TOY
 As a stray'd ewe.——

COMUS, 502.

At

At every sudden slighting quite abash'd.

Therefore with manlier objects we must try 225

His constancy; with such as have more show

Of worth, of honor, glory, and popular praise,

Rocks whereon greatest men have ofttest wreck'd;

Or that which only seems to satisfy

Lawful desires of nature, not beyond; 230

And now I know he hungers where no food

Is to be found, in the wide wilderness:

The rest commit to me, I shall let pass

No advantage, and his strength as oft assay.

HE ceas'd, and heard their grant in loud acclame; 235

Then forthwith to him takes a chosen band

Of Spirits, likest to himself in guile,

To be at hand, and at his beck appear,

If cause were to unfold some active scene

Of various persons, each to know his part; 240

Then to the desert takes with these his flight,

Where, still from shade to shade, the Son of God

After forty days fasting had remain'd,

Now hungring first, and to himself thus said.

236. ——— to him takes a chosen band
[Of Spirits likest to himself in guile,]

Then goeth he and taketh with himself seven other
spirits MORE WICKED THAN HIMSELF.

Mat. xii. 45.

238. ——— and at his beck appear,]

Thus HAMLET, ACT III. SC. I.

"I am very proud, revengeful, ambitious; with
"more offences AT MY BECK, than I have thoughts
"to put them in."

239. ——— to unfold some active scene
[Of various persons, each to know his part:]

The phrases are here dramatic: *persons* is in the
Latin sense of *Persona*, "scenic or assumed cha-
"racter."

244. Now

WHERE will this end? four times ten days I've pass'd 245
 Wandering this woody maze, and human food
 Nor tasted, nor had appetite; that fast
 To virtue I impute not, or count part
 Of what I suffer here; if nature need not,
 Or God support nature without repast 250
 Though needing, what praise is it to endure?
 But now I feel I hunger, which declares

*44. *Now hungry first,—*]

There seems, I think, to be a little inaccuracy in this place. It is plain by the Scripture account, that our Saviour *hungred* before the Devil first tempted him by proposing to him his making stones into bread, and Milton's own account in the first book is consistent with this: is there not therefore a seeming impropriety in saying that he *now first hungred*, especially considering the time that must have necessarily elapsed during Satan's convening and consulting with his companions?

Thyer.

Milton comprizes the principal action of the Poem in four successive days. This is the second day; in which no positive temptation occurs, for Satan *had left* Jesus (as was said, V. 116 of this Book) *vacant*, i. e. unassailed that day. Previous to the Tempter's appearing at all, it is said (B. i. 303.) that our blessed Lord had "passed full forty days" in the wilderness. All that is here meant is that he was not hungry till the forty days were ended; and accordingly our Saviour himself presently says that during that time he

—— human food

Nor tasted, nor had appetite.

As to the *time necessary* for convening the infernal council, there is the space of twenty-four hours taken for the Devil to go up to *the region of mid air*, where his council was sitting, and where we are told he went *with speed* (V. 117, of this

Book), and for him to debate the matter with his council, and return *with his chosen band of spirits*: for it was the commencement of night, when he left our Saviour at the end of the first Book, and it is now "the hour of night," (V. 260) when he is returned.—But it must also be considered that spiritual beings are not supposed to require, for their *actions*, the *time* necessary to human ones; otherwise we might proceed to calculate the time requisite for the descent of Michael, or Raphael, to Paradise, and criticise the PARADISE LOST accordingly.—But Raphael, in the eighth Book of that Poem, says to Adam, enquiring concerning celestial motions,

The swiftness of those circles attribute,
 Though numberless, to his omnipotence,
 That to corporeal substances could add
 SPEED ALMOST SPIRITUAL; me thou think'st not
 slow,

Who since the morning hour set out from Heaven
 Where God resides, and ere mid day arriv'd
 In Eden, distance inexpressible
 By numbers that have name. ———

107.

We are also expressly told by St. Luke, when the Devil took our Lord up into a high mountain, that *he shew'd unto him all the kingdoms of the world IN A MOMENT OF TIME.*

Luke, iv. 5.

246. ——— *this woody maze,—*]

In the blind MAZES OF THIS TANGLED WOOD.

COMUS, 181.

Nature

Nature hath need of what she asks ; yet God
Can satisfy that need some other way,
Though hunger still remain : so it remain 255
Without this body's wasting, I content me,
And from the sting of famine fear no harm ;
Nor mind it, fed with better thoughts, that feed
Me hungring more to do my Father's will.

It was the hour of night, when thus the Son 260
Commun'd in silent walk, then laid him down
Under the hospitable covert nigh
Of trees thick interwoven ; there he slept,
And dream'd, as appetite is wont to dream,
Of meats and drinks, nature's refreshment sweet : 265

258. ——— fed with better thoughts, that feed
Me hungring—]
Then FEED ON THOUGHTS, that voluntary move
Harmonious numbers ; ———
PARADISE LOST, iii. 37.

259. Me hungring more to do my Father's will.]
In allusion to our Saviour's words, *John*, iv. 34.
MY MEAT IS TO DO THE WILL OF HIM THAT
SENT ME, and to finish his work. *Newton*.
But with a reference also to, *Blessed are they*
which do HUNGER AND THIRST AFTER RIGH-
TEOUSNESS ; ——— *Mat. v. 6.*

261. Commun'd in silent walk, then laid him down]
Agreeable to what we find in the *Psalms*, iv. 4.
COMMUNE WITH YOUR OWN HEART UPON YOUR
BED, and be still. ——— *Newton*.

262. ——— the hospitable covert nigh
Of trees thick interwoven :—]
Thus *Horace* ;
Qua pinus ingens albaque populus

UMBRAM HOSPITALEM CONSOCIARE AMANT
RAMIS ; ——— *L. ii. Ode iii. 9.*

And *Virgil*, *GEORG.* iv. 24 ;
Obviaque HOSPITIIS teneat FRONDENTIBUS arbos.

Milton also, *COMUS*, 186 ;
——— such cooling fruit
As the kind HOSPITABLE woods provide.

263. Of trees thick interwoven :—]
Thus *COMUS*, 543 ;
——— a bank
With ivy canopied, and INTERWOVE
With flaunting honey-suckle, ———

264. And dream'd, as appetite is wont to dream,
Of meats and drinks—]
Thus *Lucretius*, speaking of dreams as produced
by the actual sensations of mind or body ;
Flumen item SITIENTS, aut fontem propter amœnum,
Adsidet, et totum prope faucibus occupat amnem,
iv. 1019.

Him thought, he by the brook of Cherith stood,
 And saw the ravens with their horny beaks
 Food to Elijah bringing even and morn,
 Though ravenous, taught to abstain from what they brought;
 He saw the prophet also, how he fled 270
 Into the desert, and how there he slept
 Under a juniper; then how awak'd
 He found his supper on the coals prepar'd,
 And by the Angel was bid rise and eat,
 And eat the second time after repose, 275
 The strength whereof suffic'd him forty days:
 Sometimes that with Elijah he partook,
 Or as a guest with Daniel at his pulse.

266. *Him thought,—]*

We say now, and more justly, *he thought*; but *him thought* is of the same construction as *me thought*, and is used by our old writers, as by Fairfax, Cant. 13. St. 40.

HIM THOUGHT he heard the softly whistling wind.
Newton.

266. ——— *he by the brook of Cherith stood, &c.]*

Alluding to the account of Elijah, 1 Kings, xvii. 5, 6. *He went and dwelt by the brook Cherith, that is before Jordan: And the ravens brought him bread and flesh in the morning, and bread and flesh in the evening. And again, 1 Kings, xix. 4, &c. But he himself went a day's journey into the wilderness, and came and sat down under a juniper tree.—And as he lay and slept under a juniper-tree, behold then, an Angel touched him, and said unto him, Arise and eat. And he looked, and behold there was a cake baken on the coals, and a cruse of water at his head; and he did eat and drink, and laid him down again. And the Angel of the Lord came again the second*

time, and touched him, and said, Arise and eat, because the journey is too great for thee. And he arose, and did eat and drink, and went in the strength of that meat forty days and forty nights, unto Horeb the mount of God. And Daniel's living upon pulse and water, rather than the portion of the king's meat and drink, is celebrated, Dan. i. So that, as our dreams are often composed of the matter of our waking thoughts, our Saviour is with great propriety supposed to dream of sacred persons and subjects. Lucretius, iv. 960.

*Et quoi quisque ferè studio devinctus adhæret,
 Aut quibus in rebus multum sumus ante morati,
 Atque in qua ratione fuit contenta magis mens,
 In somnis eadem plerumque videmur obire.*

Newton.

267. ——— *with their horny beaks]*

Cicero, DE NATURA DEORUM, L. i. C. 36, speaking of storks, describes them “aves excelsæ, curibus rigidis, CORNEO “PROCEROQUE ROSTRO.”

278. *Or as a guest with Daniel at his pulse.]*

Daniel,

Thus wore out night; and now the herald lark
Left his ground-nest, high towering to descry

280

Daniel, when a captive at Babylon, being destined to serve in some capacity about the king, was, together with other young men, ordered to be educated and supported by a daily provision of meat and wine from the royal table. As it was customary among the Babylonians to offer some part of what they eat to their gods, Daniel and three other Jewish youths considered these provisions from the king's table as having been already *offered to idols*, and consequently *unclean*. They therefore declined eating of them, and desired to have only *pulse and water* for their subsistence; with which poor food they yet retained more appearance of health and vigour, than others who were more luxuriously and abundantly fed. Daniel, C. 1.

279. ————— *the herald lark]*

The lark is called by Shakespeare, ROMEO AND JULIET, Act III. Sc. 7.

————— *the HERALD of the morn,*—

Newton.

280. *Left his ground-nest,—]*

Thus, in COMUS, the early hour of morning is marked by *the lark's rousing from its thatch'd pallat*:

And if your stray attendance be yet lodg'd,
Or shroud within these limits, I shall know
Ere morrow wake, OF THE LOW-ROOSTED LARK
FROM HIS THATCH'D PALLAT ROUSE. —

315.

Theocritus, also, marks the early hour, at which reapers begin their work, by the rising of the lark; and their leaving it off in the evening, by this bird's going to rest.

Αρχισθαι δ' αμυντας γυρισμενω κορυδαλλω,
Και λεγων ενδυντες. —

IDYLL. X. 50.

280. ————— *high towering—]*

One of the *cheerful man's* pleasures, ALLEGRO,
41, is

To hear the lark begin his flight,
And singing startle the dull night,
FROM HIS HIGH TOWER IN THE SKIES,
Till the dappled down doth rise.

And Drayton, POLYOLB. S. iii. speaks of the lark

————— CLIMBING UP TO HEAVEN, her high-pitch
hymn to sing

Unto the springing day. —

279. ————— *the herald lark*

*Left his ground-nest, high towering to descry
The morn's approach, and greet her with his song:
As lightly from his grassy couch up rose
Our Saviour,—]*

Thus, in CHAUCER'S KNIGHT'S TALE, 1492,
“the lark's saluting the morning with her song”
is the signal for his knight to rise.

The merry lark, messengere of the day,
SALEWITH IN HER SONG THE MORROW GRAY,
And firy Phebus risith up so bright
That all the Orient laugheth at the sight,
And with his streimis dryeth in the greves
The silver dropis hanging in the leves,
And Arcitè that of the Court riall
With Theseus is Squyier Principall,
IS RISE, AND LOOKETH ON THE MERRY DAY
AND TO DON HIS OBSERVANCES TO MAY.

In the same manner Spenser, FAERY QUEEN,
B. i. C. xi. 51;

The joyous day 'gan early to appear,
And fair Aurora from her dewy bed
Of aged Tithone 'gan herself to rear,
With rosie cheeks for shame as blushing red;
Her golden locks for haste were loosely shed
About her ears, when Una did her mark,
Climb to her charet all with flowers spread,
From Heaven high to chase the cheerless dark;
WITH MERRY NOTES HER LOUD SALUTES THE
MOUNTING LARK.

Then FRESHLY UP AROSE the doughty Knight,
All healed of his hurts, &c. —

Mr. Calton observes that *the herald lark greeting the approach of morning with its song*, is “a beautiful thought which modern wit has added to “the stock of antiquity.” At the same time he

N 2

says,

The morn's approach, and greet her with his song :
 As lightly from his grassy couch up rose
 Our Saviour, and found all was but a dream ;
 Fasting he went to sleep, and fasting wak'd.
 Up to a hill anon his steps he rear'd,
 From whose high top to ken the prospect round,
 If cottage were in view, sheep-cote, or herd ;
 But cottage, herd, or sheep-cote none he saw,
 Only in a bottom saw a pleasant grove,

285

says, "we may see it rising out of a low hint of Theocritus, like the bird *from his thatch'd pallat*;" and he refers to the passage already cited from the Greek Pastoral Poet. He then exhibits the four first lines of the passage in Chaucer, and the latter part of the stanza of Spenser, which is here given entire. The lines from Chaucer he terms *four of the finest lines in all his works*. Dryden, in his *PALAMON AND ARCITE*, has paid them the compliment of preserving the three first unaltered, considering them, we may suppose, as rising to that degree of excellence, which, under any advancement of language, it is not easy to improve: the fourth, by altering *orient* to *horizon*, and extending the verse to "a needless Alexandrine," he certainly has not improved. I subjoin the whole passage from Dryden.

The morning-lark, the messenger of day,
 Saluted in her song the morning gray,
 And soon the sun arose with beams so bright,
 That all th' horizon laugh'd to see the joyous sight;
 He with his tepid rays the rose renews,
 And licks the drooping leaves, and dries the dew;
 When Arcite left his bed, resolv'd to pay
 Observance to the month of merry May.

282. ——— *from his grassy couch—*]

——— *for beast and bird,*

They to THEIR GRASSY COUCH, these to their nests
 Were slunk, ———

PARADISE LOST, iv. 600.

Thyer.

283. ——— *and found all was but a dream.]*

——— *but, O! how glad I wak'd*

TO FIND THIS BUT A DREAM! ———

PARADISE LOST, v. 92.

286. *From whose high top to ken the prospect round,]*

——— *It was a hill,*

Of Paradise the highest, FROM WHOSE TOP

The hemisphere of earth, IN CLEAREST KEN,

Stretch'd out to the amplest reach OF PROSPECT lay.

PARADISE LOST, xi. 377.

287. *If cottage were in view, sheep-cote, or herd;*

But cottage, herd, or sheep-cote none he saw,]

This mode of repetition our Poet is fond of, and has frequently used with singular effect.—Thus, COMUS, 221.

Was I deceiv'd, or did a sable cloud

Turn forth her silver lining on the night?

I did not err, there does a sable cloud

Turn forth her silver lining on the night,

And casts a gleam over this tufted grove.

Thus also, PARADISE LOST, iv. 640, a delightful description of morning, evening, and night, is beautifully recapitulated.

289. *Only in a bottom saw a pleasant grove,*

With chant of tuneful birds resounding loud;

Thither he bent his way, determin'd there

To rest at noon, and enter'd soon the shade

High-roof'd, and walks beneath, and alleys brown,

That open'd in the midst a woody scene;]

The

With chant of tuneful birds resounding loud:

290

Thither he bent his way, determin'd there

The Tempter here is the *Magician* of the Italian Poets. This "pleasant grove" is a *magical* creation in the desert, designed as a *scene* suited for the ensuing temptation of the Banquet. Thus Tasso lays the scene of the sumptuous banquet, which Armida provides for her lovers, amidst

High trees, sweet meadows, waters pure and good

* * * * *

Under the curtain of the greenwood shade,

Beside the brook, upon the velvet grass,

Fairfax's Tasso, C. x. 63. 64.

The whole of Milton's description here is very beautiful; and I rather wonder that the noble author of the *Anecdotes of Painting* did not subjoin it to his citations, from the *PARADISE LOST*, in his *Observations on Modern Gardening*. He there ascribes to our author the having foreseen, "with the prophetic eye of taste," our modern style of gardening. It may however be questioned, whether his idea of a garden was much, if at all, elevated above that of his contemporaries. In the *COMUS*, speaking of the gardens of the Hesperides, he describes *cedarn alleys*, and *crisp'd shades and bowers*; and in his *PENSEROSO*, "retired leisure" is made to please itself in *trim gardens*. Mr. Warton, in a note on the latter passage, observes that Milton had changed his ideas of a garden when he wrote his *Paradise Lost*. But the *Paradise* which he there describes is not a *Garden*, either ancient or modern. It is in fact a *Country* in its natural, unornamented state, only rendered beautiful, and, (which is more essential to happiness in a hot climate,) at all times perfectly habitable from its abundance of pleasingly-disposed shade and water, and its consequent verdure and fertility. From all such poetical delineations, as from Nature herself, the *LANDSCAPE GARDENER* may certainly enrich his fancy, and cultivate his taste. The Poet in the mean time contributes to the perfection of *Art*, not by laying down rules for it, but by his exquisite descriptions of the more beautiful scenes of

Nature, which it is the office of *Art* to imitate and to represent. One merit of our modern art of laying out ground, independent of the beauty of its scenery, is its being peculiarly adapted to the circumstances of our climate. A modern English pleasure-ground would not be considered as a *Paradise* on the sultry plains of Assyria, if it could be formed, or exist there: accordingly another mode of gardening has always prevailed in hot countries, which, though it would be the height of absurdity to adopt it in our own island, may be well defended in its proper place by the best of all pleas, necessity. —The reader may see this question fully discussed, with great taste and judgment, by my learned friend Dr. Falconer, in his *Historical View of the Taste for Gardening and laying out Grounds, among the Nations of Antiquity*.

290. *With chant of tuneful birds resounding loud:}]*

Virgil, *GEORG.* ii. 328, has

Avia tum RESONANT AVIBUS virgulta CANORIS,

Spenser seldom fails to adorn his groves and gardens with singing birds;

And on the other side A PLEASANT GROVE

* * * * *

Therein THE MERRY BIRDS, of every sort,

CHANTED ALOUD their cheerful harmony,

FAERY QUEEN, B. II. C. v. 31.

No dainty flower or herb that grows on ground,

No arboret, with painted blossoms drest,

And smelling sweet, but there it might be found

To bud out fair, and her sweet smells throw all around.

No tree whose branches did not bravely spring,

No branch whereon a fine bird did not sit;

No bird but did her shrill notes sweetly sing,

No song but did contain a lovely dit:

Trees, branches, birds, and songs were framed fit

For to allure frail men to careless ease.——

IBID. B. II. C. vi. 12. 13.

291. ————— *determin'd there*

To rest at noon—}]

The

To rest at noon, and enter'd soon the shade
High roof'd, and walks beneath, and alleys brown,

The custom of retiring to the shade and reposing, in hot countries, during the extreme heat of the middle part of the day, is frequently alluded to by Milton in his *PARADISE LOST*.

Yon flowery arbors, yonder alleys green,
Our walk AT NOON with branches overgrown,—
iv. 626.

—— in what BOWER OR SHADE
Thou find'st him, FROM THE HEAT OF NOON RETIR'D,
To respit his day-labor with repast,
Or with repose; ———
v. 230.

Him through the spicy forest onward come
Adam discern'd, as IN THE DOOR HE SAT
OF HIS COOL BOWER, WHILE NOW THE MOUNTED
SUN
SHOT DOWN DIRECT HIS FERVID RAYS——
298

—— she to him as oft engag'd
To be return'd BY NOON AMID THE BOWER,
And all things in best order to invite
NOON-TIDE REPAST, OR AFTERNOON'S REPOSE.
ix. 400.

192. ——— the shade
High-roof'd, and walks beneath, and alleys brown,]

Thus in the *PENSEROSO*, 133.

TO ARCHED WALKS of twilight groves,
And shadows BROWN that Sylvan loves——

And, in the manuscript of his *COMUS*, V. 181,
Milton had written

In the blind ALLIES of this ARCHED WOOD——
And in *PARADISE LOST*, i. 302;

Thick as autumnal leaves that strew the brooks
In Vallombrosa, where the Etrurian shades
High over-ARCH'D imbower——

Such are also the arched over-shading groves of
Spenser, with their walks, alleys, and arbours.

A shady grove not far away they spied,
That promis'd aid the tempest to withstand;
Whose lofty trees yclad with summer's pride
Did spread so broad that heaven's light did hide,
Not pierceable with power of any star;
AND ALL WITHIN WERE PATHS AND ALLIES
WIDE.

FAERY QUEEN, B. I. C. i. 7.

And again, B. IV. C. x. 25.

And all without were walks and allies dight,
With divers trees engrang'd in even ranks;
And here and there were pleasant arbors pight,
And shady seats and sundry flowering banks;

High-roof'd reminds us of some of Milton's
descriptions in the *PARADISE LOST*.

—— a shady bank
Thick overhead WITH VERDANT ROOF IMBOWER'D,
ix. 1037.

Speaking of Adam's bower he says,

—— the ROOF
OF THICKEST COVERT WAS INWOVEN SHADE,
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf; ———
iv. 692.

Again, in reference to the bower,

And on their naked limbs the FLOWERY ROOF
Shower'd roses, ———
772.

Thus also he brings our first parents out to "their
"morning orisons,"

—— from under SHADY ARBOROUS ROOF,
v. 137.

The deep shade, produced by great masses of wood, is a favorite object of our Poet's description. The epithet *brown* that he applies to it, (as here "allies BROWN,") he borrowed from the Italian Poets; as has been justly observed by Mr. Thyer, who brings several instances of its being used by them to describe any thing shaded. See his note on *PARADISE LOST*, iv. 246; where our Author, with the Italian *imbrunir* in his mind, says

—— the unpierc'd shade
IMBROWN'D the noon tide bower:——

In Book IX. 1086, as Bp. Newton remarks, he also expresses himself in a similar manner,

—— woods, impenetrable
To star or sun-light, spread their umbrage broad
And BROWN as evening:——

That open'd in the midst a woody scene ;
Nature's own work it seem'd, nature taught art,
And, to a superstitious eye, the haunt

295

In the following passage in the *TEMPEST*,
ACT IV. Scene I,

— thy broom groves,
Whose shadow the dismissed bachelor loves,—
Sir Thomas Hanmer inclines to read, and it
seems justly, *BROWN groves*.

294. *That open'd in the midst a woody scene ;
Nature's own work it seem'd, nature taught art,
And, to a superstitious eye, the haunt
Of Wood-Gods and Wood-Nymphs—]*

Here is some resemblance of Homer's Description of the Bower of Calypso.

Τῆν δὲ σπέος ἀμφιπέφυκει τηλεθώρα,
Κλυθρή τ' αἰγείρος τε, καὶ εὐωδὴς κυπαρίσος
* * * * *
* * ἐνθα καὶ ἐπειτα καὶ ἀθανάτος περ' ἐπιβῶν
ᾠησάιτο ἰδὼν, καὶ τερπνὴν φρεσὶν ἦσιν.
ODYSSEY. v. 63. 73.

Without the grot a various sylvan scene
Appear'd around, and groves of living green;
Poplars and alders ever quivering play'd,
And nodding cypress form'd a fragrant shade;
* * * * *
A scene where if a God should cast his sight,
A God might gaze, and wonder with delight.

It may be observed, that “ a various sylvan
“ scene” was possibly suggested by Milton's

— thus was this place
A happy RURAL SEAT OF VARIOUS VIEW;
PARADISE LOST, iv. 246.

295. *Nature's own work it seem'd, nature taught art,]*

Thus Spenser in his description of the Gardens
of Acrasia. Having spoken of

The painted flowers, the trees up-shooting high,
The dales for shade, the hills for breathing-space,
The trembling groves, the crystal running by,
he adds,

And that, which all fair works doth most aggrace,
The Art, which all that wrought, appeared in no place.

One would have thought, (so cunningly the rude
And scorned parts were mingled with the fine,)
That Nature had for wantonness ensu'd
Art, and that Art at Nature did repine;
So, striving each the other to undermine,
Each did the other's work more beautify;
So, differing both in wills, agreed in fine:
So all agreed, through sweet diversity,
This garden to adorn with all variety.

FÆRY QUEEN, B. II. C. xii. 58. 59.

But here he is not a little indebted to his predecessor Tasso, in his description of the Garden of Armida.

Fior vari, e varie piante, erbi diverse,
Apriche collinette, ombrose valli,
Selve e spelonche in una vista offerse:
E quel che il bello, e il caro accresce all' opre
L' arte, che tutto fa, nulla si scopre,

Stimi (sì misto il culto è col negletto)
Sol naturali e gli ornamenti, e i siti.
Di natura arte par, che per diletto
L'imitatrice sua scherzando imiti.
C. xvi. 9. 10.

Fair trees, high plants, strange herbs, and flowrets new,
Sunshiny hills, dales hid from Phæbus' rays,
Groves, arbors, mossy caves, at once they view;
And that which beauty most, most wonder brought,
No where appear'd the art which all this wrought.

So with the rude the polish'd mingled was,
That natural seem'd all, and every part;
Nature would craft in counterfeiting pass,
And imitate her imitator, Art:

Fairfax.

296. *And, to a superstitious eye, the haunt
Of Wood-Gods and Wood-Nymphs—]*

Thus Lucretius, speaking of places remarkable
for their echo;

HÆC LOCA CAPRIPEDES SATYROS NYMPHASQUE
TENERE
Finitimi fingunt; —

iv. 584.

Haunt

Of Wood-Gods and Wood-Nymphs; he view'd it round,
 When suddenly a man before him stood,
 Not rustic as before, but seemlier clad,
 As one in city, or court, or palace bred, 300
 And with fair speech these words to him address'd.

WITH granted leave officious I return,
 But much more wonder that the Son of God

Haunt is a favourite word with Milton, in similar descriptions in the *PARADISE LOST*.

—— yet not the more
 Cease I to wander, where the Muses HAUNT,
 Clear spring, or shady grove, or sunny hill, iii. 26.

—— In shadier bower,
 More sacred and sequester'd, though but feign'd,
 Pan or Sylvanus never slept, nor nymph
 Nor Faunus HAUNTED.—— iv. 705.

See also *PARADISE LOST*, viii. 330.—ii. 273.

299. *Not rustic as before, but seemlier clad,*]

The Tempter is very properly made to change his appearance and habit with the temptation. In the former book, when he came to tempt our Saviour to turn the stones into bread to satisfy their hunger, he appeared as a poor old man *in rural weeds*; but now, when he comes to offer a magnificent entertainment, he is *seemlier clad*, and appears as a wealthy citizen or a courtier: and here *with fair speech* he addresses his words, there it was only *with words thus utter'd spake*. These lesser particulars have a propriety in them, which is well worthy of the reader's observation. *Newton.*

302. *With granted leave—]*

It is true that Satan at parting, in the conclusion of the former book, had asked leave to come again, but all the answer that our Saviour returned was

Thy coming hither, though I know thy scope,
 I bid not or forbid; do as thou find'st
 Permission from above.

But as the Tempter must needs have been a most impudent being, it was perfectly in character to represent him as taking *permission* for *granted leave*. *Newton.*

The *granted leave* here, is "permission from "above." In answer to Satan's request, (B. i. 492.)

—— disdain not such access to me,
 our Saviour had said,

—— do as thou find'st
 Permission from above.——

Satan therefore here introduces himself with a boast of *that permission* from HIM, who had before given up Job to be tempted by him;

—— he
 Gave up into my hands Uzzean Job
 To prove him.——

i. 368.

Indeed our Author makes the Deity, in his speech to Gabriel, say, speaking of our blessed Lord,

—— this man, born and now up-grown,
 To shew him worthy of his birth divine
 And high prediſtion, henceforth I expose
 To Satan; let him tempt and now assay
 His utmost subtlety.——

i. 140.

302. —— *officious—]*

"Officious" is here adopted from the Latin, and used in the same sense as by Cicero;——
 "— ipsi Lampsaceni summe in omnes cives Ro-
 "manos *officiosi*." IN VERR. i. 24.

In

In this wild solitude so long should bide
 Of all things destitute ; and, well I know, 305
 Not without hunger. Others of some note,
 As story tells, have trod this wilderness ;
 The fugitive bond-woman, with her son
 Out-cast Nebaioth, yet found here relief
 By a providing Angel ; all the race 310
 Of Israel here had famish'd, had not God
 Rain'd from Heaven manna ; and that Prophet bold,
 Native of Thebez, wandering here was fed

308. *The fugitive bond-woman, with her son
 Outcast Nebaioth,—]*

Hagar, who fled from the face of her mistress, Gen. xvi. 6, is therefore called a *fugitive*: her son was not a fugitive, but an *out-cast*; so exact was our author in the use of his epithets. But then what shall we say to the words, *Out-cast Nebaioth*? For Nebaioth was the eldest son of Ishmael, (Gen. xxv. 13.) and grandson of Abraham and Hagar. He seems here to be put by mistake for Ishmael: at least it is not usual to call the father by the name of the son. *Newton.*

There is no immediate instance of a grandson being substituted for a son in scripture: and yet the curse is addressed to Canaan, (*Genesis*, ix. 25,) though it was Ham, his father, who had offended Noah; and, (*2 Sam.* xix. 24.) Mephibosheth, the son of Jonathan, is called *the son of Saul*.

312. ————— and that Prophet bold,]

In the character of Elijah, as it stands portrayed in scripture, we trace a spirit and resolution of the most dignified kind. Hence it is said, *1 Maccab.* ii. 58, that *he was taken up into Heaven for BEING FERVENT AND ZEALOUS for the law*. The *twelve* first verses of the *FORTY-EIGHTH* Chapter of *Ecclesiasticus* are entirely occupied with a panegyric upon

him; in which it is said, that *he stood up like fire* and that *his words burned like a lamp*; which expressions must be understood to imply a peculiar fervor of zeal and spirit.——Milton seems to have been much struck with the character of this “Prophet bold,” as he here terms him. He had before, V. 16, of this Book, called him the “Great Thisbite,” and has mentioned him no less than four times in this Poem, and three times in his juvenile Latin Poems. EL. iv.—IN PRODIG. BOMBARD.—and IN OBIT. PRÆSUL. ELIENS.—But it may be observed, (and I hope without impropriety,) that possibly he had a *political* predilection for this eminent Prophet, to whose lot it fell to resist the tyranny of wicked kings, and to denounce the judgments of God against them. In this part of his office he particularly manifested his undaunted spirit; on which account he might be a favourite scripture-character with our Author.

313. *Native of Thebez,—]*

Thebez is the same as *Thesbe*, or *Thisbe*, or *Tisbhe*, the birth-place of the prophet Elijah.

Newton.

Milton, EL. iv. 97, describes Elijah,

———— VATES TERRÆ THESBITIDIS ————

O

313. ——— wander—

Twice by a voice inviting him to eat :
 Of thee these forty days none hath regard, 315
 Forty and more deserted here indeed.

To whom thus Jesus. What conclud'st thou hence?
 They all had need, as I thou seest have none.
 How hast thou hunger then? Satan reply'd.
 Tell me, if food were now before thee set, 320
 Would'st thou not eat? Thereafter as I like
 The giver, answer'd Jesus. Why should that
 Cause thy refusal? said the subtle Fiend.
 Hast thou not right to all created things?

313. ———— *wandering here was fed*]

It appears that Milton conceived the wilderness, where Hagar wandered with her son, and where the Israelites were fed with manna, and where Elijah retreated from the rage of Jezebel, to be the same with the wilderness, where our Saviour was tempted. And yet it is certain, that they were very different places; for the wilderness, where Hagar wandered, was *the wilderness of Beer-sheba*, Gen. xxi. 14; and where the Israelites were fed with manna was *the wilderness of Sin*, Exod. xvi. 1; and where Elijah retreated was *in the wilderness, a day's journey from Beer-sheba*, 1 Kings, xix. 4; and where our Saviour was tempted was *the wilderness near Jordan*. But our author considers all that tract of country as one and the same wilderness, though distinguished by different names from the different places adjoining. *Newton.*

321. *Would'st thou not eat? Thereafter as I like
 The giver, answer'd Jesus.—]*

Thus, in *COMUS*, when the Enchanter offers the cup to the Lady, and presses her to drink of it, she tells him,

Were it a draught for Juno when she banquets,
 I would not taste thy treasonous offer; none,

But such as are good men, can give good things;
 And that, which is not good, is not delicious
 To a well-govern'd and wise appetite.

701.

It may be observed, that our Lord does not positively refuse to take any food, but subjects his future decision to the quarter from which it should be offered to him. Accordingly, when the Temptation is concluded, he is refreshed with a banquet presented by Angels; which is a contrast in every respect to the insidious one here described.

324. *Hast thou not right to all created things?
 Owe not all creatures by just right to thee
 Duty and service, &c. &c.]*

This part of the Tempter's speech alludes to the heavenly declaration which he had heard at Jordan, *This is my beloved Son, &c.* One may observe too, that it is much the same sort of flattering address with that which he had before made use of to seduce Eve, *PARADISE LOST*, ix. 539;

Thee all things living gaze on, all things thine,
 By gift, &c.

Thyer.

Owe

Owe not all creatures by just right to thee 325
 Duty and service, not to stay till bid,
 But tender all their power? Nor mention I
 Meats by the law unclean, or offer'd first
 To idols, those young Daniel could refuse;
 Nor proffer'd by an enemy, though who 330
 Would scruple that, with want oppress'd? Behold,
 Nature asham'd, or, better to express,
 Troubled, that thou should'st hunger, hath purvey'd
 From all the elements her choicest store,
 To treat thee, as beseems, and as her Lord, 335
 With honour: only deign to sit and eat.

He spake no dream; for, as his words had end,
 Our Saviour lifting up his eyes beheld,
 In ample space under the broadest shade,
 A table richly spread, in regal mode, 340

329. ——— *those young Daniel could refuse;*
 See Note on V. 278, of this Book.

333. ——— *hath purvey'd*
From all the elements her choicest store,]

The Latin Poets have similar passages, descriptive of that unbounded luxury, which ransacked all the elements to furnish out the requisite delicacies of their banquets.

Interea gustus ELEMENTA PER OMNIA QUÆRUNT,
 Juvenal, xi. 14.

Infudere epulas auro, QUOD TERRA, QUOD AER,
 QUOD PELAGUS NILUSQUE DEDIT, quod luxus inani
 Ambitione furens toto QUÆSIVIT in orbe.

Lucan. PHARSAL. X. 155.

336. ——— *only deign to sit and eat.]*

Comus, thus, briefly concludes his invitation to the Lady, to taste of his banquet,

——— Be wise and taste.

COMUS, 813.

And Adam, in the PARADISE LOST, invites the Angel in his bower

To rest, and what the garden choicest bears
 To SIT AND TASTE.———

v. 368.

337. *He spake no dream—]*

This was no dream, as before Ver. 264, but a reality.

Newton.

340. *A table richly spread, &c.]*

This temptation is not recorded in Scripture, but is however invented with great consistency,

O 2

and

With dishes pil'd, and meats of noblest sort
And savor; beasts of chase, or fowl of game,

and very aptly fitted to the present condition of our Saviour. This way of embellishing his subject is a privilege which every poet has a just right to, provided he observes harmony and decorum in his hero's character; and one may further add, that Milton had in this particular place still a stronger claim to an indulgence of this kind, since it was a pretty general opinion among the Fathers, that our Saviour underwent many more temptations than those which are mentioned by the Evangelists; nay, Origen goes so far as to say, that he was every day, whilst he continued in the wilderness, attacked by a fresh one. The beauties of this description are too obvious to escape any reader of taste. It is copious, and yet expressed with a very elegant conciseness. Every proper circumstance is mentioned, and yet it is not at all clogged or incumbered, as is often the case, with too tedious a detail of particulars. It was a scene entirely fresh to our author's imagination, and nothing like it had before occurred in his *Paradise Lost*, for which reason he has been the more diffuse, and labored it with greater care, with the same good judgment that makes him in other places avoid expatiating on scenes which he had before described. In a word, it is in my opinion worked up with great art and beauty, and plainly shews the crudity of that notion which so much prevails among superficial readers, that Milton's genius was upon the decay when he wrote his *Paradise Regained*.

Thyer.

The banquet here furnished by Satan, Bp. Newton observes, is like that prepared by Armida for her lovers. Tasso, C. x. 64.

Apprestar sù l'herbetta, ov' è più densa
L'ombra, e vicino al suon de l'acque chiare,
Fece di sculti vasi altera mensa,
E ricca di vivande clette e care.
Era quì ciò ch'ogni stagion dispensa,
Ciò che dona la terra, ò manda il mare,
Ciò che l'arte condisce, e cento belle
Servivano al convito accorte ancelle.

Under the curtain of the green-wood shade,
Beside the brook upon the velvet grass,
In massy vessel of pure silver made,
A banquet rich and costly furnish'd was;
All beasts, all birds beguil'd by fowler's trade,
All fish were there in floods or seas that pass;
All dainties made by art: and at the table
An hundred virgins serv'd——

Fairfax.

In *COMUS*, where the Lady is tempted by the Enchanter, the scene is laid in "*a stately palace set out with all manner of deliciousness, soft music, and tables spread with all dainties.*"

340. ——— richly spread, in regal mode,]

Regal mode was probably intended to glance at the luxury and expence of the Court at that time: it is however well covered by classical authority.

——— EPULÆQUE ante ora PARATÆ
REGIFICO LUXU.———

Virg. *ÆN.* vi. 604.

Instituunt de more epulas, festamque per urbem
REGIFICE EXTRACTIS celebrant convivia MENSIS.
Sil. Ital. xi. 272.

341. *With dishes pil'd—]*

——— Rais'd of grassy turf
Their table was, and mossy seats had round,
And on her ample square from side to side
All autumn PIL'D,———
PARADISE LOST, v. 391.

——— all in circles as they stood,
Tables are set, and on a sudden PIL'D
With Angels' food,———
Ibid. v. 631.

342. ——— beasts of chase——]

All beasts of the earth since wild, and OF ALL CHACE
In wood or wilderness,———
PARADISE LOST, iv. 341.

In

In pastry built, or from the spit, or boil'd,
 Gris-amber-steam'd; all fish, from sea or shore,
 Freshet or purling brook, of shell or fin,
 And exquisitest name, for which was drain'd

345

343. *In pastry built—*

The pastry in the beginning of the last century, was frequently of considerable magnitude and solidity. Of such kind must have been the pye in which Jeoffrey Hudson, afterwards King James's Dwarf, when eight years old was served up to table at an entertainment given by the Duke of Buckingham. We may suppose this pye was not considerably larger than was usual on such occasions, otherwise the joke would have lost much of its effect from something extraordinary being expected. A species of *mural* pastry seems to have prevailed in some of the preceding centuries, when artificial representations of castles, towers, &c. were very common at all great feasts, and were called *sutleties*, *subtillies*, or *sotilties*.—Leland, in his account of the entertainment at the inthronization of Archbishop Warham in 1504, (*Collectanea*, Vol. 6,) mentions "a suttlety of three stages, "with vanes and towres embattled," and "a "warner with eight towres embattled, and made with flowres;" which possibly meant *made in pastry*.—In the catalogue of the expences at this feast, there is a charge for wax and sugar, *in operatione de le sotilties*. Probably the wax and sugar were employed to render the paste of flour more adhesive and tenacious, the better to support itself when moulded into such a variety of forms.

344. *Gris-amber-steam'd;—*

Ambergris or grey-amber is esteemed the best, and used in perfumes and cordials. A curious lady communicated the following remarks upon this passage to Mr. Peck, which we will here transcribe. "Grey amber is the amber our Author here "speaks of, and melts like butter. It was formerly a main ingredient in every concert for "a banquet; viz. to fume the meat with, and "that whether boiled, roasted, or baked; laid

"often on the top of a baked pudding; which
 "last I have eat of at an old courtier's table. And
 "I remember, in an old chronicle there is much
 "complaint of the nobilities being made sick at
 "Cardinal Wolsey's banquets, with rich sented
 "cakes and dishes most costly dressed with am-
 "bergris. I also recollect I once saw a little book
 "writ by a gentlewoman of Queen Elizabeth's
 "court, where ambergris is mentioned as the haut-
 "gout of that age. I fancy Milton transposed the
 "word for the sake of his verse; to make it read
 "more poetically." And Beaumont and Fletcher
 in the CUSTOM OF THE COUNTRY, Act III.
 Scene 2.

— Be sure

The wines be lusty, high, and full of spirit.

And AMBER'D ALL.

Newton.

Mr. Warton, in his Note on COMUS, V. 863, cites several curious passages, which shew that amber was formerly a favourite in cookery; among others, one from Massinger's CITY MADAM, where "pheasants DRENCHED WITH AMBERGRISE" are spoken of as a prime delicacy; and another from Marmion's ANTIQUARY, which mentions "a fat "nightingale seasoned with pepper and AMBER-
 "GRISE."

346. *And exquisitest name;—*

This alludes to that species of Roman luxury, which gave *exquisite names* to fish of exquisite taste, such as that they called *cerebrum Jovis*. They extended this even to a very capacious dish, as that they called *clypeum Minervæ*. The modern Italians fall into the same wantonness of luxurious impiety, as when they call their exquisite wines by the names of *lacrymæ Christi* and *lac Virginis*.

Warburton.

346. — for

Pontus, and Lucrine bay, and Afric coast.

(Alas, how simple, to these cates compar'd,

346. ————— for which was drain'd
Pontus, and Lucrine bay, and Afric coast.]

The fish are brought, to furnish this banquet from all the different parts of the world then known; from *Pontus*, or the Euxine Sea, in Asia; from the *Lucrine Bay*, in Italy; and from the coast of *Africa*; all which places are celebrated for different kinds of fish by the authors of antiquity.

Newton.

Milton had here in his mind the excessive luxury of the Romans in the article of fish; in regard to which it is said by Juvenal that, having exhausted their own seas, they were obliged to be supplied from their distant provinces.

Et jam defecit nostrum mare, dum gula sævit,
Retibus assiduus penitus scrutante macello
Proxima, nec patitur Tyrrhenum crescere piscem.
Instruit ergo focum provincia :————

SAT. v. 94.

In Tiberius's time, the *Scarus*, a favorite fish, was brought by one of their admirals in immense quantities, from the furthest part of the Mediterranean, in vessels so constructed as to convey them alive; on purpose to stock the sea all along the coast of Naples to the mouth of the Tiber. That they might increase abundantly, it was forbidden to take one for five years. Pliny, ix. 17. Macrob. SATURN. ii. 12.

Petronius seems to have alluded to this circumstance when speaking of their luxury in carrying this fish alive from the Sicilian Straits for their entertainments; he calls it, *Siculo scarus æquore mersus*; where *mersus* seems to imply that it was not a native of that sea, but brought from a distance and introduced there.

Ingeniosa gula est, SICULO SCARUS ÆQUORE MERSUS
Ad mensam vivus perducitur,————

Petron. DE BELL. CIVIL.

347. Pontus—]

Pliny observes how quickly all sorts of fish came to perfection in the *Pontus Euxinus*. "Piscium
"genus omne præcipua celeritate adolescit, maxime

"in PONTO. Causa, multitudo amnium dulces in-
"ferentium aquas. L. ix. 15.

347. ————— Lucrine bay—]

Horace notices the shell-fish of the Lucrine Lake,

Non me LUCRINA juverint CONCHYLIA,

EPOD. ii. 49.

and particularly commends its muscles,

Murice Baiano melior LUCRINA PELORIS:

2 SAT. iv. 32.

Martial records the excellence of the Lucrine Oysters,

Ostrea tu sumis STAGNO SATURATA LUCRINO,

L. iii. EP. ix. 3.

These were so much in request that *Lucrina* alone is sometimes used by the last-mentioned poet to signify oysters. L. vi. EP. xi. 5. & L. xii. EP. xlviii. 4. Sergius Orata was the first person who discovered the superior excellence of the Lucrine Oysters, and, having found out the method of fattening them in *beds* on the coast of Baiæ, derived much advantage to himself from the sale of a delicacy so highly in request. See Pliny, ix. 54. Macrobius, SATURN. ii. 11. and Val. Maximus, ix. 1.—Petronius speaks of the high price which these oysters bore,

———— inde LUCRINIS

Eruta littoribus vendunt conchylia cœnas.

DE BELL. CIVIL.

The Oysters of the English coast were also in repute at Rome; and, as we may collect, were considered at least equal to those of the Lucrine Lake. Pliny, speaking of the Lucrine Oysters first coming into fashion, says, "nondum Brit-
"tannica serviebant littora, cum Orata Lucrina
"nobilitabat," ix. 54.

Juvenal particularly mentions the Oysters of *Rutupium*, or Richborough, on the coast of Kent.

Circæis nata forent, an

Lucrinum ad saxum, RUTUPINOVE EDITA FUNDO

Ostrea,————

SAT. iv. 140.

347. ——— Afric

Was that crude apple that diverted Eve !)

And at a stately side-board by the wine,

350

347. ————— *Afric coast*]

Aulus Gellius, in his chapter on Roman Luxury, extracted from the Satire of M. Varro *περι εδεσμάτων*, notices the Lamprey from the Straits of Gibraltar, *Muræna Tartessia*. L. vii. 16.

It is related by Athenæus (B. I. p. 7.) that the celebrated Roman glutton Apicius, having been used to eat at Minternæ a sort of cray-fish, which exceeded the lobsters of Alexandria in bigness, when he was told there were some of these fish still larger, to be found on the coast of Africa, sailed thither immediately, in spite of a great many inconveniencies. The fishermen, who were apprized of the object of his voyage, met him with the largest they had taken; but as soon as he found they had none which exceeded those he had been used to eat at Minternæ, he sailed back instantly without going on shore.

349. ————— *that diverted Eve*]

Diverted is here used in the Latin signification of *diverto*, to turn aside. *Newton.*

350. *And at a stately side-board, &c.—*]

As the scene of this entertainment lay in the east, Milton has with great judgment thrown in this and the following particulars to give it an air of eastern grandeur; as in that part of the world, it is well known, a great part of the pomp and splendor of their feasts consists in their having a great number of beautiful slaves of both sexes, to attend and divert the guests with music and singing.

Thyer.

350. ————— *wine,*

That fragrant smell diffus'd,—]

Thus Homer, *ODYSS.* ix. 210,

οἶμῃ δ' ἡδίστῃ ἀπο κρητῆρος οὖδωδι

Θισπισίῃ. —————

—— the goblet crown'd

Breath'd aromatic fragrant around.

Pope.

And Ovid, *FAST.* iii. 301.

Plenaque odorati Dis ponit pocula Bacchi.

The Ancients prized their wines according to their fragrance. *Οἶνος ανθοσμίας* was the term of supreme commendation among the Greeks. In the *PLUTUS* of Aristophanes, among the advantages of being rich enumerated by *Cario* the servant, a principal one is

Ὅτι δ' ἀμφοτέρῃς οἶνος μίλανος ανθοσμία,

Vcr. 807. Ed. Brunek.

Casks full of fragrant and deep-colour'd wine.

In the *FEMALE ORATORS* of the same Comic Poet, a female servant descants upon the superior fragrance of wine above that of the richest ointment; and, calling for a cup of wine, she particularly desires it may be *unmixed and selected for its fragrancy, as affording a gratification of the most durable kind.*

Κερασον ακρατον, ευφρανῶναι την νυχθ' ὄλην,

Εκλεγομένη ὃ τι αὖτ' αὖτ' οὐ μάλισ' οὐ μὴν εἴχη.

1123.

Thus *Læna*, a drunken old woman, in the *CIRCULIO* of Plautus, *ACT I. Scene 2.*

Flos veteris vini meis naribus obiectus est.

Ejus amos cupidam me huc prolicit per tenebras.

Ubi, ubi est? Prope me est. Evax habeo. Salve animi mi,

Liberi lepos! Ut veteris vetusti cupida sum!

Nam omnium ungentum odor præ tuo nautea est.

Tu mihi stacte, tu cinnamomum, tu rosa,

Tu crocinum et casia es, tu bdellium.——

And in a fragment of the old Comic Poet *Hermippus*, preserved by *Athenæus*, the praises of a wine named *Sapria* or *Saprian*, are celebrated as so highly fragrant, that *if the least vent is given to the cask, an odor equal to that of violets, roses, and hyacinths, immediately rushes out.*

Ἐστὶ δὲ τις οἶνος ὃν δὴ Σαπριαν καλεῖσιν,

Ὅν γὰρ ἀπο φοματός γε μὴν ανοιγομένηων

ὀζει ἰων, ὀζει δὲ ρόδων, ὀζει δ' ὑακινθῶν

ὀσμη θισπισία. —————

L. 1,

The

That fragrant smell diffus'd, in order stood
Tall stripling youths rich clad, of fairer hue
Than Ganymed or Hylas; distant more
Under the trees now tripp'd, now solemn stood,

The Οἶνος αἰθοσμαια, according to Athenæus, was an artificial preparation; it seems to have been drunk in a state of fermentation to make the infused odours more perceptible. Archestratus, whose skill in these matters we may collect from his surname of δειπνολογος, in a passage preserved also in Athenæus, mentions the Lesbian wine as most excellent, when it "flowers in the cup" so as to have a cream at the top.

— υγῖα χαίτα λευκῇ πίπυκασμινος ἀνθεί.

And, speaking of the same wine, he says, its fragrantcy was such, that it was more like ambrosia than wine.

— κείνος δὲ δακτυλεῖ

Οὐκ οἶνω σοὶ ἔχειν ὁμοίον γέρας, ἀμβροσίῳ δέ.

Theophrastus, in his Treatise DE ODORIBUS, Edit. Heinsii, Fol. 1613. p. 443. speaks of the infusing liquid odors into wine, or mixing sweet spices with it, τὰ μυρα τοῖς οἶνις ἐπιχέοντες, ἢ τὰ ἀρώματα ἐμβάλλοντες.

353. Then Ganymed or Hylas;—]

These were two most beautiful youths, the one beloved by Jupiter, to whom he was cup-bearer, the other by Hercules for whom he drew water: they are therefore both properly mentioned upon this occasion. *Newton.*

Milton had mentioned these two boys in his SEVENTH ELEGY, where he compares the God of Love to them.

Astat Amor lecto, pictis Amor impiger alis,
Prodidit astantem mota pharetra Deum:
Prodidit et facies, et dulce minantis ocelli,
Et quicquid puero dignum et Amore fuit.
Talis in aeterno JUVENIS SIGEIVS Olympo
Miscet amatori pocula plena Jovi;
▲ut, qui formosas pellexit ad oscula nymphas,
Thiodomantæus Naiade raptus HYLAS.

In which he had most probably an eye to Spenser's description of Fancy in his *Mask of Cupid*.

The first was FANCY, like a lovely boy,
Of rare aspect, and beauty without peer;
Matchable either to that imp of Troy,
Whom Jove did love and chose his cup to bear,
Or that same dainty lad, which was so dear
To great Alcides, that, when as he dy'd,
He wailed woman-like with many a tear,
And every wood and every valley wide
He fill'd with Hylas' name; the nymphs eke Hylas cry'd.
FAERY QUEEN, B. III. C. xii. 7.

354. ——— now tripp'd, now solemn stood,]

The Deities of the Heathen Mythology had a peculiar species of motion ascribed to them by the Poets. Thus Virgil makes Æneas discover his Mother by the single circumstance of her gait;

— vera INCESSEU patuit Dea. ———

ÆN. i. 405.

Juno likewise describes herself,

Ast ego quæ Divûm INCEDO regina, ———

IBID. i. 46.

And, in the FIFTH Æneid, among the distinguishing marks of divinity, we find the *gressus eunti*:

— divini signa decoris

Ardentesque notate oculos; qui spiritus illi,
Qui vultus, vocisque sonus, vel GRESSUS EUNTI,

647.

The most antient statues represent the *Dii Majores* with their feet even; not as walking, but with a sort of sliding motion. The gracefulness of their motion was supposed proportionate to their rank: the supremacy of majestic grace was attributed to Juno; Athenæus has the phrase Ἠφαῖος βαδίζει, and Propertius, L. ii. EL. 2. describing the charms of his mistress, says,

Fulva coma est, longæque manus: et maxima toto
Corpore; et INCEDIT VEL JOVE DIGNA SOROR.

Milton,

Nymphs of Diana's train, and Naiades

355

With fruits and flowers from Amalthea's horn,

Milton, in his *Paradise Lost*, ascribes in the same manner to the Angels a gait proportioned to their rank. When Satan, in the *THIRD* Book, assumes the form of a stripling Cherub, previous to his conference with Uriel, he has "decent," that is *graceful*, "steps." But, when Michael descends to Paradise to dispossess our first Parents, Adam says to Eve,

I descry,
From yonder blazing cloud that veils the hill,
One of the heavenly host, and BY HIS GAIT
None of the meanest, some great potentate,
Or of the thrones above, SUCH MAJESTY
INVESTS HIM COMING;————

xi. 228.

To these rural Goddesses likewise, these Demi-Deities, Milton ascribes *solemn*, that is *graceful*, attitudes, and a motion "more than human." In the continuation of the passage just cited, Adam describes the Angel, as he approaches,

———— not terrible
That I should fear, nor sociably mild,
As Raphael, that I should much confide,
But SOLEMN and sublime; whom, not to offend,
With reverence I must meet,————

And, in the *TWELFTH* Book, Michael, fore-shewing the circumstances attending our Lord's birth, says,

His place of birth a SOLEMN Angel tells
To simple shepherds, keeping watch by night;

364.

"Solemn," then, conveys to us the idea of stately gracefulness, while *tripping* implies a motion of a divine, but festive, kind. Mr. Richardson, in a Note on *PARADISE LOST*, xi. 847, derives *to trip* from the Latin *tripudio*, which he renders *to step lightly on the toe*. *Tripping*, as Mr. Warton observes on the word, *COMUS*, 960, was the proper pace of Fairies. Thus, in the same *MASK*, V. 117,

And on the tawny sands and shelves
Trip the pert Fairies and the dapper elves,

And, *IBID.* 964, the Dryads are termed *THE MINCING DRYADES*: to illustrate which phrase

Mr. Richardson cites *Isaiah*, iii. 16, where the Daughters of Zion are described *MINCING as they go*, and where the marginal reading for "mincing" is *tripping nicely*.—In the *ALLEGRO* also, Milton, having described Euphrosyne, the Goddess of Chearfulness, attended by her "Groupe" "of Mirth," calls upon her to advance in the most festive and engaging manner:

Come, and TRIP IT, as you go,
On the light fantastic toe.

In this highly-finished description of a banquet, replete with every species of luxury that could engage the attention or solicit the appetite, these seemingly divine and beautiful attendants are thus distinguished by their *graceful attitude*, or *festive elegant motion*, purposely to set off, and increase the effect of, their personal beauty.

354. ————— now solemn stood,]

The same idea of graceful attitude is given in a line of *COMUS*, where the Enchanter, speaking to the Lady of her Brothers, whom he professes to have seen, says,

Their port was MORE THAN HUMAN AS THEY STOOD,
297.

HAMLET likewise in the scene with his Mother, where he compares the personal qualities of his Father and Uncle, as represented in their pictures, having noticed the beauty and expression of his Father's countenance,

See what a grace was seated on that brow;
Hyperion's curls; the front of Jove himself;
An eye, like Mars, to threaten or command;

thus exemplifies the *gracefulness* of his person,

A STATION like the herald Mercury
New-lighted on a heaven-kissing hill;

where "station" is *attitude*, or *the act of standing*.

355. *Nymphs of Diana's train,—]*

Homer, *ODYS.* vi. 105, having described Diana, adds,

Τῇ δὲ θ' ἄμα Νυμφαί, κῆρας Διὸς Αἰγιοχόιοι,
Λυγροταί παιζούσι,————

P

Around

And ladies of the Hesperides, that seem'd
Fairer than feign'd of old, or fabled since

Around her sportive play the rural nymphs,
Daughters of Ægis-bearing Jove,——

Milton, in the very beautiful part of the NINTH Book of the PARADISE LOST, where Eve previous to her temptation separates herself from Adam, compares her to a nymph of *Delia's train*, that is, of the train of Diana, who was likewise called Delia from her birth-place Delos;

—— like a Wood-nymph light,

Oread or Dryad, or OF DELIA'S TRAIN,——

where it may be observed that *light* refers to Eve's graceful, *goddess-like*; motion, and it is added that she

—— Delia's self

Surpas'd in gait, and goddess-like deport.

355. ——— Naiades

With fruits and flowers from Amalthea's horn,]

The story of *Amalthea's Horn*, strictly so called, is given by Ovid, FAST. v. 115.

Naiis Amalthæa Cretæâ nobilis Idâ

Dicitur in sylvis oculuisse Jovem.

Huic fuit hædorum mater formosa duorum

Inter Dictæos conspicienda greges;

Cornibus aëriis atque in sua terga recurvis,

Ubere, quod nutrix possit habere Jovis.

Lac dabat illa Deo. Sed fregit in arbore cornu;

Truncaque dimidiâ parte decoris erat.

Sustulit hoc Nymphæ; cinctumque recentibus herbis

Et plenum pomis ad Jovis ora tulit.

Ille, ubi res cæli tenuit, solioque paterno

Sedit, et invicto nil Jove majus erat,

Sidera nutricem, nutricis fertile cornu

Fecit; quod Dominæ nunc quoque nomen habet.

But in the beginning of the NINTH Book of the METAMORPHOSES, (where the River-God Achelous relates to Theseus the story of his being conquered by Hercules, with whom he fought for Deianira, in which contest he assumed several shapes, and lastly that of a Bull,) a different history of a *Cor-nucopia* is given, which seems to be more immediately referred to in this passage of the PARADISE REGAINED.

Nec satis id fuerat; rigidum fera dextera cornu
Dum tenet infregit; truncâque a fronte revellit.

NAIADES HOC, POMIS ET ODOR FLORE REPLETUM,
SACRARUNT; divesque meo bona Copia cornu est.

357. *And ladies of the Hesperides,——]*

The daughters of Hesperus, the brother of Atlas, are said by the poets to have possessed gardens or orchards, which produced apples of gold; Ovid. MET. iv. 636. Milton frequently alludes to these *Ladies of the Hesperides*. Thus, in the COMUS, 981;

All amidst the gardens fair

Of Hesperus and his daughters three,

That sing about the golden tree:——

Mr. Warton asks, what ancient fabler celebrates these damsels for their skill in singing? He then cites a passage from Apollonius Rhodius, ARGON. iv. 1396, (an author whom, he observes, Milton taught to his scholars,) where these Νυμφαὶ Ἑσπερίδες are described ΕΦΙΜΕΡΟΝ ΑΕΙΔΟΥΣΑΙ *sweetly singing*.——Our Author's favorite Tragic Poet, Euripides, also celebrates them under the title of ἱμνωδὲς κοράαι

Ἱμνωδὲς τε κοράαι

Ἠλυθὺς ἑσπερίων ἐς αὐλάν,

Χρυσέων πέλων ἀπο μνηλοφόρον

Χερὶ καρπὸν ἀμείζων,

HERC. FURENS. 393.

Then came he to the harmonious nymphs, that band
Who in Hesperian gardens hold
Their station; where the vegetative gold
Glow in the fruitage; with resistless hand
To snatch the apple from its height,——

Wodhull.

358. *Fairer than feign'd of old, or fabled since]*

In PARADISE LOST, v. 380, Eve is described

—— MORE LOVELY FAIR

Than wood-nymph, or the FAIREST GODDESS FEIGN'D
Of three that in mount Ida naked strove,

And, B. ix. 30. the Poet speaks of

—— FABLED knights

In battle FEIGN'D;—

Of faery damsels, met in forest wide
By knights of Logres, or of Lyones,

360

359. — *faery damsels met in forest wide*
By knights of Logres, or of Lyones, -
Lancelot, or Pelleas, or Pellenore.]

Sir *Lancelot, Pelleas, and Pellenore*, (the latter by the title of *King Pellenore*,) are *Persons* in the old Romance of *MORTE ARTHUR, or The Lyf of King Arthur, of his noble Knyghtes of the round table, and in thende the dolorous deth of them all*; written originally in French, and translated into English by Sir Thomas Mallore, Knt. printed by William Caxton, 1484.—From this old Romance, Mr. Warton, (*OBSERVATIONS ON SPENSER, Sect. 2.*) shews that Spenser borrowed much. Sir *Lancelot* is there called of *Logris*; and Sir *Tristram* is named of *Lyones*, under which title he appears also in the *Faery Queen*. *Logris* is the same with *Loegria*, (according to the more fabulous historians, and amongst them Milton,) an old name for England. Hollinshed calls it both *Loegria* and *Logiers*. In his *History of England*, B. ii. 4. 5, having related the conquest of our Island by Brute, or Brutus, a Trojan, and his building the city of Troynovant, he thus proceeds. “When Brutus had builded this city and brought it under his subjection, he by the advice of his nobles commanded this isle, (which before hight Albion,) to be called Britain, and the inhabitants Britons after his name, for a perpetual memorie that he was first bringer of them into the land. In this mean while also he had by his wife three sons, the first named Locrinus or Locrine, the second Cambris or Camber, the third Albanactus or Albanact. Now when the time of his death drew neere, to the first he betooke the government of that part of the land now known by the name of England, so that the same was long after called *LOEGRIA* or *LOGIERS* of this Locrinus, &c. &c.—The same author, in his *Description of Britain*, instead of *Loegria*, or *Logiers*, writes it *LHOEGRES*. The Title of his TWENTY-SECOND Chapter is, *after what manner the sovereigntie of this ile doth remaine to the princes of Lhoegres or kings of England*.

Spenser, in his *FAERY QUEEN*, where he gives the *Chronicle of the early Briton Kings from Brute to Uther's reign*, calls it *Logris*.

Locrine was left the sovereign lord of all,
But Albanact had all the northern part
Which of himself Albania he did call;
And Canber did possess the western quart,
Which Severn now from LOGRIS doth depart.

B. II. C. x. 14.

Lyones was an old name for Cornwall, or at least for a part of that county. Camden, (in his *BRITANNIA*,) speaking of the *Land's End*, says, “the inhabitants are of opinion that this promontory did once reach farther to the West, which the sea-men positively conclude from the rubbish they draw up. The neighbours will tell you too, from a certain old tradition, that the land there drowned by the incursions of the sea was called *Lionesse*.” Sir *Tristram of Lyones*, or *Lionesse*, is well known to the readers of the old romances. In the *French* translation of the *ORLANDO INAMORATO* of Boiardo, he is termed *Tristan de Leonnois*, although in the original he is only mentioned by the single name of *Tristan*. In the *Orlando Inamorato* also, among the knights, who defend Angelica in the fortress of Albracca against Agrican, is Sir Hubert of Lyones, *Uberto dal Lione*.—*Tristram*, in his account of himself in the *FAERY QUEEN*, B. VI. C. ii. 28, says,

And Tristram is my name, the only heir
Of good king Meliograss, which did reign
In Cornwall, 'till that he through life's despair
Untimely died.—

He then relates how his Uncle seized upon the crown, whereupon his Mother, conceiving great fears for her Son's personal safety, determined to send him into “some foreign land.”

So, taking counsel of a wise man read,
She was by him advis'd to send me quite
Out of the country wherein I was bred,
The which the fertile LIONESSE is hight,
Into the land of Faery.—

Lancelot, or Pelleas, or Pellenore.

And all the while harmonious airs were heard
Of chiming strings, or charming pipes; and winds
Of gentlest gale Arabian odors fann'd

These particulars, Mr. Warton shews, are drawn from the *MORTE ARTHUR*, where it is said "there was a knight Meliodas, and he was Lord and King of the county of Lyones, and he wedded King Marke's sister of Cornewale."—The issue of this marriage was Sir Tristram.—These Knights, he also observes, are there often represented as meeting beautiful damsels in desolate forests.—Indeed a forest was almost as necessary in an old Romance as a valorous Knight, or a beautiful Damsel, whose beauty and prowess were severally to be endangered and proved by the difficulties and dangers they underwent amidst

— forests and enchantments drear,

PENSEROSO, 119.

Milton's later thoughts could not, we find, but rove at times where, as he himself told us, his "younger feet wandered," when he "betook him among those lofty fables and romances, which recount in solemn Cantos the deeds of knight-hood founded by our victorious kings, and from hence had in renown over all Christendome." *APOL. FOR SMECTYMH. p. 177. Prose Works. Ed. Amst. 1698.*

Sir Pelleas, "a very valorous knight of Arthur's round table," is one of those who pursue the Blatant beast, when, after having been conquered and chained up by Sir Calidore, it "broke its iron chain" and again "ranged through the world." *FAERY QUEEN, B. VI. C. xii. 39.*

36a. *And all the while harmonious airs were heard
Of chiming strings, and charming pipes,—]*

Thus in *PARADISE LOST*, xi. 558,

— the sound

Of instruments THAT MADE MELODIOUS CHIME,

And again, Ver. 594—

— songs, garlands, flowers,

And CHARMING SYMPHONIES—

Spenser, as Mr. Calton observes, thus likewise uses the verb *to charm*;

Like as the fowler on his guileful PIPE

CHARMS to the birds full many a pleasant lay,

F. Q. B. IV. C. ix. 13.

But Spenser has *to charm* frequently in this sense. Thus, in the opening of his *COLIN CLOUT'S COME HOME AGAIN*,

The shepherd's boy (best known by that name)

That after Tityrus first sang his lay,

Lays of sweet love, without rebuke or blame,

Late (as his custom was) upon a day

CHARMING HIS OATEN PIPE unto his peers.—

And again in the conclusion of his *OCTOBER*,

Here we our SLENDER PIPES may safely CHARM.

363. ————— and winds

Of gentlest gales Arabian odors fann'd

From their soft wings,—]

Mr. Thyer, who supposes this circumstance introduced in compliance with the eastern custom of using perfumes at their entertainments, has noticed the similarity of the following lines,

— now gentle gales

Fanning their odoriferous wings dispense

Native perfumes, and whisper whence they stole

Those balmy spoils.—

PARADISE LOST, IV. 156.

He might also have cited a beautiful line from our Author's early *ELEGY, In adventum veris*;

Cinnamæ Zephyrus leve plaudit odorifer alâ.

69.

Milton in the same *Elegy* refers to the "Arabian odors;"

Atque ARABUM spirat MASSES—

59.

And in the continuation of the passage from the *PARADISE LOST*, exhibited by Mr. Thyer, he speaks of the winds blowing

Sabæan odors from the SPICY SHORE

Of ARABY THE BLEST:—

From

From their soft wings, and Flora's earliest smells. 365
Such was the splendor; and the Tempter now
His invitation earnestly renew'd.

365. ————— *Flora's earliest smells.*]

We may collect from many passages in our Author's poems, that he was habitually acquainted with the beauties of the early morning, and particularly sensible of them. Mr. Warton says that he "has delineated them with the lively pencil of a lover." *Note on LYCIDAS*, 27.

In his *ARCADES*, 56, he speaks of

———— the ODOROUS BREATH OF MORN.

In the *PARADISE LOST*, iv. 641. he likewise alludes to the peculiar fragrance of flowers at "that sweet hour of prime;"

Sweet is the BREATH OF MORN, her rising sweet——

And in the beginning of the FIFTH Book, Adam thus concludes the speech in which he comforts Eve, on her waking in the morning, respecting her troublesome dream;

Be not dishearten'd then, nor cloud those looks,
That wont to be more cheerful and serene

THAN WHEN FAIR MORNING FIRST SMILES ON THE
WORLD;

And let us to our fresh employments rise
Among the groves, the fountains, and the flowers,
THAT OPEN NOW THEIR CHOICEST BOSOM'D SMELLS,——

Philips, the imitator of our Author, has most beautifully, and in a manner perfectly worthy of his Master, copied the idea expressed in the last line:

———— when the kind early dew

Unlocks embosom'd odors,——

CIDER, ii. 59.

But to revert to Milton, where he speaks more at large, and perfectly *con amore*;

Now when as sacred light began to dawn
In Eden on THE HUMID FLOWERS THAT BREATH'D
THEIR MORNING INCENSE, when all things that breathe
From the earth's great altar send up silent praise
To the Creator, and his nostrils fill

With grateful smell, forth came the human pair,
And join'd their vocal worship to the quire
Of creatures wanting voice; that done, partake

THE SEASON PRIME FOR SWEETEST SENTS AND AIRS:
PARADISE LOST, ix. 198.

To the first part of which passage we may trace Mr. Gray, in a highly-finished line of his *ELEGY*;

The breezy call of INCENSE-BREATHING MORN,——

We find a semblance of "Flora's earliest smells" in the following very picturesque and poetical stanza of Spenser.

Thus being enter'd they behold around

A large and spacious plain, on every side
Strowed with pleasance, whose fair grassy ground
Mantled with green, and goodly beautifide
With all the ornaments of FLORA's pride,
Wherewith her mother Art, as half in scorn
Of niggard Nature, like a pompous bride
Did deck her, and too lavishly adorn,

WHEN FORTH FROM VIRGIN BOWER SHE COMES IN
TH' EARLY MORN.

F. Q. B. II. 12. 50.

366. *Such was the splendor*——]

Virgil describing the magnificent entertainment prepared by Dido for Æneas, (*ÆN.* i. 637,) says,

At domus interior regali SPLENDIDA luxu
INSTRUITUR; —————

on which La Cerda observes, "*Apte et signate splendida, nam splendor de conviviis sæpe*;" and he cites from Athenæus, B. iii. ΔΑΜΠΠΟΤΑΤΗΝ ΔΕΙΠΝΗ ΠΑΡΑΣΚΕΥΗ.

The description of the splendid entertainment here prepared, purposely to captivate each of the senses, resembles the Address of Pleasure to Hercules in the famous Allegory of Prodicus, which Xenophon has preserved in his *MEMORABILIA*, L. 2, as repeated by Socrates. The Temptress there offers the young Hero that, if he will follow her, he shall enjoy whatever can gratify the senses; ———— *τίς αὖ κεχαρισμένος ἢ σίστις ἢ ποτὺς εὐφροίς, ἢ τίς αἰσίδωρ ἢ τίς ἀκυστὰς τεύφθεινς, ἢ τίνας σφραϊσόμενος ἢ ἀπλομέως ἡσθείης.*——The translation subjoined is from the CHOICE OF HERCULES published in Mr. Spence's *POLYMETIS*.

Then will I grant thee all thy soul's desire;

All that may charm thine ear and please thy sight:

All

WHAT doubts the Son of God to sit and eat?
 These are not fruits forbidden; no interdict
 Defends the touching of these viands pure; 370
 Their taste no knowledge works, at least of evil,
 But life preserves, destroys life's enemy,
 Hunger, with sweet restorative delight.
 All these are Spirits of air, and woods, and springs,
 Thy gentle ministers, who come to pay 375
 Thee homage, and acknowledge thee their Lord:
 What doubt'st thou, Son of God? Sit down and eat.
 To whom thus Jesus temperately reply'd.
 Said'st thou not that to all things I had right?

All that thy thought can frame or wish require,
 To steep thy ravish'd senses in delight:
 The sumptuous feast enhanc'd with music's sound,
 Fittest to tune the melting soul to love:
 Rich odors breathing choicest sweets around;
 The fragrant bower, cool fountain, shady grove;
 Fresh flowers to strew thy couch and crown thy head;
 Joy shall attend thy steps, and ease shall smooth thy bed.

369. *These are no fruits forbidden, no interdict
 Defends the touching of these viands pure,
 Their taste no knowledge works, at least of evil,*]

This sarcastical allusion to the Fall of Man, and to that particular command by the transgression of which, being seduced by Satan, he fell, is finely in character of the speaker.

Milton, in his *PARADISE LOST*, terms the forbidden fruit

—— the tree
 Of INTERDICTED knowledge ——

v. 51.

And, in the EIGHTH Book, where Adam, relating to the Angel what he remembered since his own creation, particularly recites the divine command not to eat of the *tree of knowledge*;

But of the tree whose operation BRINGS
 KNOWLEDGE OF GOOD AND ILL, * * *

* * * * *

Remember what I warn thee, shun to taste,
 And shun the bitter consequence; for know,
 The day thou eat'st thereof, my sole command
 Transgress'd, inevitably thou shalt die,
 From that day mortal, and this happy state
 Shalt lose, expell'd from hence into a world
 Of woe and sorrow. Sternly he pronounc'd
 The rigid INTERDICTION, which resounds
 Yet dreadful in my ear, ——

323.

370. *Defends—*]

From the French *defendre* to forbid. See a preceding note, B. i. 53.

374. *All these are spirits of air, and woods, and springs,*]

These "Spirits of air, and woods, and springs" remind us of Shakespeare's

—— elves of hills, brooks, standing lakes and groves,
 in the *TEMPEST*; where Prospero in the LAST ACT addressing *his* spiritual ministers, and reciting what wonderful feats he had performed by their assistance, professes his intention of breaking his *staff*, drowning his *book*, and renouncing all magical arts for the future.

And

And who withholds my power that right to use? 380
 Shall I receive by gift what of my own,
 When and where likes me best, I can command?
 I can at will, doubt not, as soon as thou,
 Command a table in this wilderness,
 And call swift flights of Angels ministrant 385
 Array'd in glory on my cup to attend:
 Why should'st thou then obtrude this diligence,
 In vain, where no acceptance it can find?
 And with my hunger what hast thou to do?

385. ———— *flights of Angels—*

An expression likewise in Shakespeare, HAMLET,
 Act V. Sc. 6;

And FLIGHTS OF ANGELS sing thee to thy rest.
 Newton.

385. ———— *Angels ministrant]*

Laertes, in HAMLET, tells the Priest who re-
 fuses any further funeral rites to the body of *Ophe-*
lia, on account of her having destroyed herself,

I tell thee, churlish priest,
 A MINISTRING ANGEL shall my sister be
 When thou liest howling.

And, PARADISE LOST, x. 86, when the Son of
 God descends to judge and pass sentence on Adam
 and Eve after their Fall,

—— him thrones and powers,
 Princedoms and dominations MINISTRANT,
 Accompanied to Heaven gate,——

St. Paul, speaking of the inferiority of the angels
 to the Son of God, says, *Are they not all* MINIS-
 TRING SPIRITS? Heb. i. 14.

Whence, in the SIXTH Book of the PARADISE
 LOST, Satan, in derision of his opponents,

I see that most through sloth had rather serve,
 MINISTRING SPIRITS, train'd up in feast and song;
 166.

386. ———— *on my cup to attend:]*

In the New Testament an Angel *attends* on the
 mystical CUP of Christ's Passion. Luke, xxii. 42.
Pharaoh's chief butler was his cup-bearer; accord-
 ingly he says, *Pharaoh's cup was in my hand*, —
 — — — and I gave the cup into *Pharaoh's*
hand. Gen. xl. 11.—And in later times all great
 personages had cup-bearers. It was a place of great
 honour; the King of Bohemia is great cup-bearer
 to the Emperor.

When Adam entertains the Angel, in PARADISE
 LOST, Eve is their *cup-bearer*, or *attends on their*
cup.

—— at table Eve
 MINISTER'D naked, and their FLOWING CUPS
 WITH PLEASANT LIQUORS CROWN'D:——

v. 443.

MINISTRARE POCULUM and MISCERE POCULUM
 are classical phrases.

Non ambrosia Deos, aut neclare, aut juventute
 pocula ministrante, lætari arbitror.

Cicero, 1 TUSC. QUÆST. 26.

Arripit Iliadem, qui nunc quoque POCULA MISCEAT,
 Invitâque Jovi NECTAR JUNONE MINISTRAT.

Ovid, MET. x. 100.

Thy

Thy pompous delicacies I contemn, 390
And count thy specious gifts, no gifts but guiles.

To whom thus answer'd Satan malecontent.

That I have also power to give, thou seest;
If of that power I bring thee voluntary
What I might have bestow'd on whom I pleas'd, 395

And rather opportunely in this place
Chose to impart to thy apparent need,
Why should'st thou not accept it? but I see
What I can do or offer is suspect;
Of these things others quickly will dispose, 400
Whose pains have earn'd the far fet spoil. With that
Both table and provision vanish'd quite

391. *And count thy specious gifts no gifts, but guiles,*]

Not without a resemblance to Virgil's

— timeo Danaos et dona ferentes;

ÆN. ii. 49.

and to a preceding part of the same speech of
Laocoon;

— O miseri, quæ tanta insania, cives?

Creditis auctos hostes, aut ulla putatis

DONA CARERE DOLIS DANAUM? —

Bp. Newton observes, that "*thy gifts no gifts*"
is from Sophocles,

Εχθρῶν ἀδωρὰ δῶρα, καὶ ἐκ οἰησιμα.

AJAX, 675.

Gifts proffer'd by an enemy 'twere wrong

To reckon gifts, or look for profit from them.

401. ————— *far-fet—*]

Bp. Newton collects several instances of Chaucer,
Spenser, and Johnson, using *fet*; and accompanies
them with an observation "that *fet* is much softer
" than *fetch'd*," upon which he grounds another
remark that "our old writers had a better ear,
" and studied the beauties of sound more than the
" moderns." I confess, to my ear *far-fetch'd* reads

at least as musically as *far-fet*. But "*fet*" is one
of those *old* words which Milton sometimes intro-
duces purposely to deviate from the more modern-
ised language of the day. Obvious and ordinary
forms of speech, as Mr. Addison observes, in his
Critique on the LANGUAGE of the *Paradise Lost*,
are so far debased by common use, that they became
improper for a Poet or an Orator. "Old words"
he adds, "make a poem appear the more vene-
" rable, by giving it an air of antiquity."

Fet is frequently used for *fetched* in our version
of the Scriptures.

401. ————— *With that*

Both table and provision vanish'd quite

With sound of harpies' wings, and talons heard:]

In which the Author has imitated Virgil, *Æn.*
iii. 225.

At subitæ horrifico lapsu de montibus adsunt

Harpyiæ, et magnis quatiant clangoribus alas,

Diripiuntque dapes.

Shakespeare has a like scene in the *TEMPEST*,
Act III, where *several strange shapes bring in a*
banquet;

With sound of harpies' wings and talons heard :
 Only the importune Tempter still remain'd,
 And with these words his temptation pursu'd. 405

By hunger, that each other creature tames,
 Thou art not to be harm'd, therefore not mov'd ;
 Thy temperance, invincible besides,
 For no allurement yields to appetite ;
 And all thy heart is set on high designs, 410
 High actions : but wherewith to be achiev'd ?
 Great acts require great means of enterprise ;
 Thou art unknown, unfriended, low of birth,
 A carpenter thy father known, thyself
 Bred up in poverty and straits at home, 415
 Lost in a desert here and hunger-bit :
 Which way, or from what hope, dost thou aspire
 To greatness ? whence authority deriv'st ?
 What followers, what retinue canst thou gain,
 Or at thy heels the dizzy multitude, 420

banquet ; and afterwards, Enters Ariel like a harpy, claps his wings upon the table, and with a quaint device the banquet vanishes. Newton.

404. ——— importune—]

Spenser and our old poets write *impórtune*, thus accented ;

And often blame the too *IMPÓRTUNE* fate :

FAERY QUEEN, B. I. C. 12. 16.

410. ——— high designs,
High actions :—]

In the *FOURTH* Book of this Poem, the " lofty
 " grave Tragedians" are characterised,
 HIGH ACTIONS, and HIGH PASSIONS best describing.

413. ——— unknown, unfriended, low of birth,
A carpenter thy father—]

Such was the language of our Lord's own countrymen respecting him. *Is not this THE CARPENTER'S SON ? Is not his mother called Mary, and his brethren James, and Joses, and Simon, and Judas ?*
 Mat. xiii. 55.

416. ——— hunger-bit:]

His strength shall be HUNGER-BITTEN ; and destruction shall be ready at his side. Job. xviii. 12.

420. *Or at thy heels the dizzy multitude,
 Longer than thou canst feed them on thy cost ?]*

Longer than thou canst feed them on thy cost?
 Money brings honor, friends, conquest, and realms :
 What rais'd Antipater the Edomite,
 And his son Herod plac'd on Judah's throne,
 Thy throne, but gold that got him puissant friends? 425
 Therefore, if at great things thou would'st arrive,
 Get riches first, get wealth, and treasure heap,
 Not difficult, if thou hearken to me ;
 Riches are mine, fortune is in my hand,

The *dizzy multitude* is the *ventosa plebs* of the Roman Poet, who speaks of *them*, as to be gained in the same manner.

Non ego VENTOSÆ PLEBIS suffragia venor
 IMPENSIS CENARUM, —

HOR. L. i. EPIST. XIX. 37.

The following passage in Shakespeare's *TIMON OF ATHENS*, ACT II. SC. 2. was possibly here in Milton's mind :

How many prodigal bits have slaves and peasants
 This night englutted ! Who now is not Timon's ?
 What heart, head, sword, force, means, but is Lord
 Timon's ?

Great Timon, noble, worthy, royal Timon's ?
 Ah ! when the means are gone that buy this praise,
 The breath is gone whereof this praise is made ;
 Feast-won, fast-lost ; one cloud of winter showers,
 These flies are couch'd.

421. ——— canst feed them on thy cost ?]

Thus, *HENRY V.* ACT IV. SC. 3 :

Nor care I who doth FEED UPON MY COST.

422. *Money brings honour, friends, conquest, and realms :*]

Mammon, in the *FAERY QUEEN*, attempts the virtue of Sir Guyon with the same pretences.
 B. II. CANT. VII. ST. 11.

Vain-glorious Elf, said he, dost thou not weet,
 That money can thy wants at will supply ?
 Shields, steeds, and arms, and all things for thee meet
 It can purvey in twinkling of an eye ;
 And crowns and kingdoms to thee multiply.
 Do I not kings create, and throw the crown
 Sometimes to him that low in dust doth lie ?

And him that reign'd into his room thrust down,
 And whom I lust do heap with glory and renown ?

Calton.

Horace has a passage not dissimilar.

—— omnis enim res,

Virtus, fama, decus, divina humanaque PULCHRA
 DIVITIIS PARENT ; quas qui construxerit, ille
 Clarus erit, fortis, justus, sapiens, etiam et rex,
 Et quicquid volet ; ———

HOR. L. II. SAT. III. 94.

And Ovid, *FASTI*, i. 217.

In pretio pretium nunc est. DAT CENSUS HONORES ;
 CENSUS AMICITIAS ; pauper ubique jacet.

423. *What rais'd Antipater the Edomite,*

And his son Herod plac'd on Judah's throne,]

This appears to be the fact from history. When Josephus introduces Antipater upon the stage, he speaks of him as abounding with great riches. ΦΙΛΘΥ ΔΕ ΤΙΣ ΥΓΚΑΝΕ ΙΔΗΜΑΙΘ, ΑΝΤΙΠΑΤΡΘ ΛΥΓΟΜΕΘ, ΠΟΛΛΩΝ ΜΕΝ ΕΥΠΟΡΩΝ ΧΡΗΜΑΤΩΝ, Κ. Τ. Λ. *Antiq. Lib.* xiv. Cap. 1. And his son Herod was declared king of Judea by the favour of Mark Antony, partly for the sake of the money which he promised to give him ; ——— ΤΑ ΔΕ Κ' ΥΠΟ ΧΡΗΜΑΤΩΝ ΩΝ ΑΥΤΩ ΗΓΩΔΗΣ ΎΠΙΣΧΕΤΟ ΔΩΣΕΙΝ ΕΙ ΓΕΝΟΙΤΟ ΒΑΣΙΛΕΥΣ. *Ibid.* Cap. 14.

Newton.

427. *Get riches first, —]*

—— quærenda pecunia primum est,

HOR. I EPIST. I. 53.

Newton.

429. *Riches are mine, fortune is in my hand,*
They whom I favor thrive in wealth amain,]

This

They whom I favor thrive in wealth amain, 430
While virtue, valor, wisdom, sit in want.

To whom thus Jesus patiently reply'd.
Yet wealth, without these three, is impotent
To gain dominion, or to keep it gain'd.
Witness those ancient empires of the earth, 435
In highth of all their flowing wealth dissolv'd:
But men endued with these have oft attain'd
In lowest poverty to highest deeds;
Gideon, and Jephtha, and the shepherd lad,
Whose offspring on the throne of Judah sat 440
So many ages, and shall yet regain

This Temptation we owe to our Author's invention, as Mr. Thyer observes, who adds, that "it is very happily contrived, as it gradually leads the reader on to the stronger ones in the following books." It affords also a fine opportunity of concluding this book with some reflexions, the beauty of which Mr. Thyer has justly noted, on the insufficiency of riches and power to the happiness of mankind.

The language here reminds us of Spenser, who puts a similar speech in the mouth of Mammon.

God of the world and wordlings I me call,
Great Mammon, greatest God below the sky,
That of my plenty pour unto all,
And unto none my graces do envie;
RICHES, RENOWN, AND PRINCIPALITY,
HONOUR, ESTATE, AND ALL THIS WORLDE'S GOOD,
For which men swink and sweat incessantly,
FROM ME DO FLOW

FAERY QUEEN, B. ii. C. vii. 8.

439. To whom thus Jesus patiently replied.]

When our Saviour, a little before, refused to partake of the banquet, to which Satan had invited him, the line ran thus, Ver. 378.

To whom thus Jesus TEMPERATELY reply'd.

But now when Satan has reproached him with

his poverty and low circumstances, the word is fitly altered, and the verse runs thus,

To whom thus Jesus PATIENTLY reply'd.

Newton.

439. Gideon, and Jephtha, and the shepherd lad,]

Our Saviour is rightly made to cite his first instances from Scripture, and of his own nation, as being the best known to him; but it is with great art that the poet also supposes him not to be unacquainted with Heathen history, for the sake of introducing a greater variety of examples. Gideon saith of himself, *O my Lord, wherewith shall I save Israel? behold my family is poor in Manasseh, and I am the least in my father's house.* Judges, vi. 15. And Jephtha *was the son of an harlot*, and his brethren thrust him out, and said unto him, *Thou shalt not inherit in our father's house, for thou art the son of a strange woman.* Judges, xi. 1, 2. And the exaltation of David from a sheep-hook to a sceptre is very well known. *He chose David also his servant, and took him from the sheep-folds: From following the ewes great with young, he brought him to feed Jacob his people, and Israel his inheritance.* Psalm lxxviii. 70, 71.

Newton.

Q 2

That

That seat, and reign in Israel without end.
 Among the Heathen, (for throughout the world
 To me is not unknown what hath been done
 Worthy of memorial,) canst thou not remember
 Quintius, Fabricius, Curius, Regulus?
 For I esteem those names of men so poor,
 Who could do mighty things, and could contemn

445

446. *Quintius, Fabricius, Curius, Regulus.*]

Quintius Cincinnatus was twice invited from following the plough, to be consul and dictator of Rome; and after he had subdued the enemy, when the senate would have enriched him with public lands and private contributions, he rejected all these offers, and retired again to his cottage and old course of life. *Fabricius* could not be bribed by all the large offers of king Pyrrhus to aid him in negotiating a peace with the Romans: and yet he lived and died so poor, that he was buried at the public expence, and his daughters fortunes were paid out of the treasury. *Curius Dentatus* would not accept of the lands which the senate had assigned him for the reward of his victories; and when the ambassadors of the Samnites offered him a large sum of money as he was sitting at the fire and roasting turnips with his own hands, he nobly refused to take it, saying that it was his ambition not to be rich, but to command those who were so. And *Regulus*, after performing many great exploits, was taken prisoner by the Carthaginians, and sent with the ambassadors to Rome to treat of peace, upon oath to return to Carthage, if no peace or exchange of prisoners should be agreed upon: but was himself the first to dissuade a peace, and chose to leave his country, family, friends, every thing, and return a glorious captive to certain tortures and death, rather than suffer the senate to conclude a dishonourable treaty. Our Saviour cites these instances of noble Romans in order of time, as he did those of his own nation: And, as Mr. Calton observes, the Romans in the most degenerate times

were fond of these (and some other like) examples of ancient virtue; and their writers of all sorts delight to introduce them: but the greatest honor that poetry ever did them is here, by the praise of the Son of God.

Newton.

447. *For I esteem those names of men so poor,
 Who could do mighty things, &c.]*

The Author had here plainly Claudian in his mind. De IV. CONS. HONOR. 412.

Discitur hinc quantum paupertas sobria possit:
 Pauper erat Curius, cum reges vinceret armis;
 Pauper Fabricius, Pyrrhi cum sperneret aurum;
 Sordida Serranus flexit Dictator aratra; &c.

And again, IN RUFINUM, i. 200.

Semper inops, quicunque cupit. Contentus honesto
 Fabricius parvo spernebat munera regum,
 Sudabatque gravi Consul Serranus aratro,
 Et casa pugnaces Curios angusta tegebat.
 Hæc mihi paupertas opulentior.

It is probable that he remembered here some of his beloved republicans,

— those names of men so poor

Who could do mighty things—

and it is possible that he might also think of himself, who

— could contemn

Riches though offer'd from the hand of kings,

if that story be true of his having been offered to be Latin Secretary to Charles the 2d, and of his refusing it.

Newton.

Riches

Riches, though offer'd from the hand of kings.
 And what in me seems wanting, but that I 450
 May also in this poverty as soon
 Accomplish what they did, perhaps and more?
 Extol not riches then, the toil of fools,
 The wise man's cumbrance, if not snare; more apt
 To slacken virtue, and abate her edge, 455
 Than prompt her to do ought may merit praise.
 What if with like aversion I reject
 Riches and realms? yet not, for that a crown,

453. *Extol not riches then, &c.—]*

Milton concludes this book and our Saviour's reply to Satan with a series of thoughts as noble and just, and as worthy of the speaker, as can possibly be imagined. I think one may venture to affirm, that, as the *Paradise Regained* is a poem entirely moral and religious, the excellency of which does not consist so much in bold figures and strong images, as in deep and virtuous sentiments expressed with a becoming gravity, and a certain decent majesty, this is as true an instance of the sublime, as the battles of the Angels in the *Paradise Lost*.

Thyer.

453. ———— *the toil of fools,*
The wise man's cumbrance, if not snare; more apt
To slacken virtue, and abate her edge,
Than prompt her to do ought may merit praise.]

Thus Juvenal, SAT. vi. 297.

PRIMA PEREGRINOS OBSCÆNA PECUNIA MORES
 INTULIT, ET TURPI FRAGERUNT SÆCULA LUXU
 DIVITIÆ MOLLES. ————

And Spenser, FAERY QUEEN, B. II. C. vii.
 St. 12. 13.

All otherwise, said he, I riches read,
 And deem them root of all disquietness;
 First got with guile, and then preserv'd with dread,
 And after spent with pride and lavishment,
 Leaving behind them grief and heaviness.

Infinite mischiefs of them do arise;
 Strife and debate, bloodshed and bitterness,
 Outrageous wrong and hellish covetise,
 That noble heart, as great dishonour, doth despise.

Ne thine be kingdoms, ne the scepters thine;
 But realms and rulers thou dost both confound,
 And loyal truth to treason dost incline;
 Witness the guiltless blood pour'd oft on ground,
 The crowned often slain, the slayer crown'd,
 The sacred diadem in pieces rent,
 And purple robe gored with many a wound,
 Castles surpris'd, great cities sack'd and brent;
 So mak'st thou kings, and gainest wrongful government.

454. *The wise man's cumbrance,—]*

The expression *cumbrance* has some resemblance
 a phrase of Horace, L. ii. SAT. ii. 77.

———— corpus onustum
 Hesternis vitiis ANIMUM QUOQUE PRÆGRAVAT.—

458. ———— *yet not, for that a crown,*
Golden in show, is but a wreath of thorns,
Brings dangers, troubles, cares, and sleepless nights
To him who wears the regal diadem,
When on his shoulders each man's burden lies;
For therein stands the office of a king,
His honor, virtue, merit, and chief praise,
That for the public all this weight he bears.]

Milton seems here to have had in his mind
 several parts of the soliloquy in Shakespeare's

HENRY

Golden in show, is but a wreath of thorns,
Brings dangers, troubles, cares, and sleepless nights, 460

HENRY THE FIFTH, which the poet has put in the mouth of the king, immediately before the battle of Agincourt.

Upon the King! let us our lives, our souls,
Our debts, our careful wives, our children, and
Our sins lay on the King! He must bear all.
O hard condition, and twin-born with greatness,
Subject to breath of every fool, whose sense
No more can feel but his own wringing.
What infinite heart-ease must Kings neglect
That private men enjoy! * * * * *
* * * * * Thou proud dream,
That play'st so subtly with a King's repose,
I am a King that find thee, and I know
'Tis not the balm, the sceptre, and the ball,
The sword, the mace, the crown imperial,
The enter-tissu'd robe of gold and pearl,
The farsed title running 'fore the King,
The throne he sits on, nor the tide of pomp,
That beats upon the high shore of this world;
No, not all these thrice-gorgeous ceremonies,
Not all these, laid in bed majestic,
Can sleep so soundly as the wretched slave,
Who, with a body fill'd and vacant mind,
Gets him to rest.————

Or we may compare the Prince of Wales's Address to the Crown, when he finds his father sleep, with the crown upon his pillow, 2 HENRY IV. ACT IV.

Why doth the crown lie there upon his pillow,
Bring so troublesome a bed-fellow?
O polish'd perturbation! golden care!
That keep'st the ports of slumber open wide
To many a watchful night: sleep with it now!
Yet not so sound, and half so deeply sweet,
As he whose brow, with homely biggen bound,
Snores out the watch of night. O majesty!
When thou dost pinch thy bearer, thou dost sit
Like a rich armour worn in heat of day,
That scalds with safety.————

And in the opening of the THIRD ACT of the same play, where the King, complaining of his wakeful night, describes the sleep of the poor and laborious, and particularly of the ship-boy upon "the high and giddy mast," he adds,

Can'st thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude,
And in the calmest and the stillest night,
With all appliances and means to boot,
Deny it to a King? Then happy low! lie down;
Uncasy lies the head that wears a crown.

In the Hiero of Xenophon, (a Dialogue between Simonides the Poet, and Hiero, King of Syracuse, on the Pleasures and Pains of Royalty,) many passages likewise occur similar to the sentiments which Milton has here so admirably expressed. Some of the passages are subjoined from Mr. Graves's very pleasing translation.

Simonides, who is at first the advocate of the pleasures attendant on royalty, having said that "kings, in every particular, experience more pleasure and less pain than private persons," Hiero replies, "This is by no means the case; but be assured that kings taste much less pleasure, and feel much more chagrin than those individuals who are placed in the middle ranks of life." In another place Hiero says, "For my part I assure you, from my own experience, that kings have the least share of the greatest goods, and much the largest portion of the greatest evils incident to human life." And again, in a more particular and descriptive manner, "But I will now lay before you, my Simonides, a true account of those pleasures which I enjoyed when I was a private man, and which I find myself deprived of since I became a king. I then conversed familiarly with my equals; delighted with their company, as they were with mine; and I conversed also with myself whenever I chose to indulge in the calm of solitude. I frequently spent my time in convivial entertainments with my friends, so as to forget the chagrins to which human life is obnoxious; nay, often to extravagance; to singing, dancing, and every degree of festivity unrestrained but by our own inclinations. But I am now debarred from the society of those who could afford me any delight, as I have slaves alone for my companions,"

To him who wears the regal diadem,
 When on his shoulders each man's burden lies;
 For therein stands the office of a king,

"panions, instead of friends: nor can I converse
 "agreeably with men in whom I cannot discover
 "the least benevolence or attachment to me; and
 "I am forced to guard against intoxication or
 "sleep, as a most dangerous disease.—But now
 "to be continually alarmed, either in a croud or
 "in solitude: to be in fear when without guards,
 "and to be afraid of the guards themselves: to be
 "unwilling to have them about me without their
 "arms, and to be under apprehensions to see them
 "armed; what a wretched state of existence is
 "this!—Moreover to place a greater confidence
 "in strangers than in our own countrymen; in
 "barbarians than in Greeks; to be under a ne-
 "cessity of treating freemen like slaves, and to
 "give slaves their freedom; are not all these evi-
 "dent symptoms of a mind disturbed and quite
 "deranged by fear? Now this passion of fear not
 "only creates uneasiness, and diffuses a constant
 "gloom over the mind, but, being mixed with all
 "our pleasures, deprives us of all kind of enjoy-
 "ment."

463. *For therein stands the office of a king,
 His honor, virtue, merit, and chief praise,
 That for the public all this weight he bears,]*

Milton, in the height of his political ardor, declared that he was not actuated "by hatred to kings, but only to tyrants." Neither is there any occasion to question the truth of his assertion; but such was his apprehension of *monarchical* tyranny, that the current of his prejudices certainly ran very strongly in favour of a republican government.—Even in one of his latest political publications, *The ready and easy way to establish a Free Commonwealth*, he professes that "though there may be such a king, who may regard the common good before his own, yet this rarely happens in a monarchy not elective;" and, on this ground, he strongly remonstrates against the risk of admitting *Kingship*.—The contest how-

ever was now completely over; and our Author, having seen the fallacy not only of his hopes, but also of his confidence in those persons, of whose consummate hypocrisy his ardent integrity had been the dupe, seems, in thus sketching out the laborious duties of a good and patriotic prince, to be somewhat more reconciled to kingly government. About this time also, seemingly under the same impression, he had proceeded in his History, and composed the fifth and sixth Books, in which we find no marks of any splenetic dislike to kings: on the contrary, many of the characters of our early monarchs are drawn not merely with an impartial hand, but often with a favorable one. The character of Alfred in particular is given with the most affectionate admiration, and is not without its resemblance to the compressed description of a good king in this place.—"From the time of his undertaking Regal charge, no man more patient in hearing causes, more inquisitive in examining, more exact in doing justice, and in providing good laws, which are yet extant; more severe in punishing unjust Judges, or obstinate offenders; thieves especially and robbers, to the terror of whom in cross ways were hung upon a high post certain chains of gold, as it were daring any one to take them thence, so that justice seemed in his days not to flourish only, but to triumph. No man than he more frugal of two precious things in man's life, his time and his revenue; no man wiser in the disposal of both. His time, the day and night, he distributed, by the burning of certain tapers, into three equal portions; the one was for devotion, the other for public or private affairs, the third for bodily refreshment. How each hour passed, he was put in mind by one who had that office. His whole annual revenue, which his first care was should be justly his own, he divided into two equal parts. The first he employed to secular
 "uses,

His honor, virtue, merit, and chief praise,
 That for the public all this weight he bears. 465
 Yet he, who reigns within himself, and rules
 Passions, desires, and fears, is more a king;
 Which every wise and virtuous man attains,
 And who attains not, ill aspires to rule
 Cities of men, or headstrong multitudes, 470
 Subject himself to anarchy within,
 Or lawless passions in him, which he serves.
 But to guide nations in the way of truth

"uses, and subdivided those into three; the first
 "to pay his soldiers, household servants and guard;
 "the second was to pay his architects and work-
 "men, whom he had got together of several
 "nations, for he was also an elegant builder, above
 "the custom and conceit of Englishmen in those
 "days; the third he had in readiness to relieve or
 "honor strangers according to their worth, who
 "came from all parts to see him and to live under
 "him. The other equal part of his yearly wealth
 "he dedicated to religious uses, those of four sorts;
 "the first to relieve the poor, the second to the
 "building and maintenance of two monasteries,
 "the third of a school, where he persuaded the
 "sons of many noblemen to study sacred know-
 "ledge and liberal arts, some say at Oxford; the
 "fourth was for the relief of foreign churches.—
 "Thus far, and much more might be said of his
 "noble mind, which rendered him the mirror of
 "Princes; his body was diseased in his youth with
 "a great soreness in the siege, and, that ceasing of
 "itself, with another inward pain of unknown
 "cause, which held him by frequent fits to his
 "dying day; yet not disenabled to sustain those
 "many glorious labours of his life both in peace
 "and war."

466. *Yet he, who reigns within himself, &c.—*

"The *Paradise Regained*," Mr. Hayley very
 justly observes, "is a poem that particularly de-
 "serves to be recommended to ardent and in-
 "genuous youth, as it is admirably calculated to
 "inspire that spirit of self-command, which is, as
 "Milton esteemed it, the truest heroism, and the
 "triumph of Christianity." *Life of Milton*, p. 126.

466. *Yet he who reigns within himself, &c.—*

Such sentiments are inculcated not only by the
 philosophers, but also by the poets; as *Hor. L. ii.*
Od. ii. 9.

*Lætius regnes avidum domando
 Spiritum, &c.*

and, *Sat. ii. vii. 83.*

Quisnam igitur liber? Sapiens; sibi qui imperiosus, &c.
Newton.

471. *Subject himself to anarchy within,
 Or lawless passions in him, which he serves.]*

We may compare the following passage in the
PARADISE LOST, xii. 86.

*Reason in man obscur'd, or not obey'd,
 Immediately INORDINATE DESIRES
 AND UPSTART PASSIONS CATCH THE GOVERNMENT
 FROM REASON, AND TO SERVITUDE REDUCE
 MAN TILL THEN FREE.*

473. *But to guide nations in the way of truth
 By saving doctrine, and from error lead*

By saving doctrine, and from error lead
 To know, and knowing worship God aright, 475
 Is yet more kingly; this attracts the soul,
 Governs the inner man, the nobler part;
 That other o'er the body only reigns,
 And oft by force, which, to a generous mind,
 So reigning, can be no sincere delight. 480
 Besides to give a kingdom hath been thought

*To know, and knowing worship God aright,
 Is yet more kingly:—]*

In this speech concerning riches and realms, our poet has culled all the choicest, finest flowers out of the heathen poets and philosophers who have written upon these subjects. It is not so much their words, as their substance sublimed and improved. But here he soars above them, and nothing could have given him so complete an idea of a divine teacher, as the life and character of our Blessed Saviour.

Newton.

478. *That other o'er the body only reigns,
 And oft by force, which to a generous mind
 So reigning, can be no sincere delight.]*

This is perfectly consonant to our Lord's early sentiments, as the poet describes him relating them in the FIRST Book of this Poem;

Yet held it more humane, more heavenly, first
 By winning words to conquer willing hearts,
 And make persuasion do the work of fear.

221.

481. *Besides to give a kingdom hath been thought
 Greater and nobler done, and to lay down
 Far more magnanimous, than to assume.]*

So Hephæstion to those who transferred the kingdom of Sidon from themselves to another. (Quint. Curt. IV. 1.) "Vos quidem macti virtute inquit, estote, qui primi intellexistis, quanto majus esset, regnum fastidire quam accipere," &c. Dioclesian, Charles V. and others, who have resigned the crown, were perhaps in our Author's thought,

upon this occasion. For, as Seneca says, (Thyest, III. 529.)

Habere regnum, casus est: virtus, dare.

Newton.

Possibly Milton had here in his mind the famous Christina Queen of Sweden, who, after having reigned twenty-one years, resigned her crown to her cousin Charles Gustavus, when she was still a young woman, being only thirty years old. Our Author had before paid her considerable compliments. The verses under Cromwell's picture, sent to Christina, have been generally supposed to be his: though Mr. Warton inclines to think they were written by Andrew Marvel, and adds that he suspects "Milton's habit of facility in elegiac "Latinity had long ago ceased." What ground he had for this suspicion he does not specify, nor is it easy to conjecture. I should not willingly persuade myself that our Author could soon lose any faculty which he had acquired. Besides these verses must have been written before the year 1654, when Christina abdicated; and only nine years before that, when he published a collection of his Latin and English Poems in 1645, he had added to his SEVENTH Elegy ten lines which sufficiently shew that he then perfectly retained his Elegiac Latinity; and why it should be supposed entirely to cease in eight or nine years more I cannot imagine. As Marvel was not his associate in the Secretaryship till the year 1657, Milton has officially the best claim to them.

Greater and nobler done, and to lay down

Far more magnanimous, than to assume.

Riches are needless then, both for themselves,

It was also an employment which, we may well suppose, he was fond of, as at this time he certainly thought highly of Christina, and was particularly flattered with the idea that, on reading his *DEFENSIO POPULI*, she withdrew all her protection from his antagonist Salmasius, who was then resident at her court, and whom, it was then said, she dismissed with contempt, as a parasite and an advocate of tyranny. Accordingly, in his *DEFENSIO SECUNDA*, Milton honours her with a most splendid panegyric; and in appealing to her that he had no determined prejudices against kings, nor any wish wantonly to attack their rights, he particularly congratulates himself upon having a witness of his integrity *TAM VERE REGIAM*. The expression is sufficiently obvious and hackneyed in the flattery of royalty, but it is well worth observing, when it comes from one who so seldom sings in that strain. It may also be noticed here, as we trace a resemblance of it in some of the preceding lines, where our Author having said that in the laborious and disinterested discharge of magistracy consists the real and proper "office of a king," proceeds to ascribe a superior degree of royalty, or the most distinguished eminence, to him who is duly practised in the habit of self-command;

Yet he who reigns within himself and rules
Passions, desires, and fears, is *MORE A KING*;

and still more to him who conscientiously labours for the well-doing and well-being of mankind at large, by the zealous propagation of truth and pure unadulterated religion;

But to guide nations in the way of truth
By saving doctrine, and from error lead
To know, and knowing worship God aright,
Is yet *MORE KINCLY*.

Milton it appears however was rather unfortunate in his selection of a favourite from among the crowned heads of his time. Mr. Warton, in his note on the Verses to Christina, collects many curious anecdotes of her improprieties and absurdities: and Harte, the English Historian of Gustavus Adolphus, terms her "an unaccountable woman; reading much, yet not extremely learned; a collector and critic in the fine arts, but collecting without judgment, and forming conclusions without taste; affecting pomp, and rendering herself a beggar; fond to receive servile dependance, yet divesting herself of the means; paying court to the most serious Christians, and making profession of little less than atheism." But our Author saw only the bright side of her character, and considered her as a learned, pious, patriotic, disinterested Princess.

482. ————— and to lay down

Far more magnanimous, than to assume.]

We may rather trace Milton here to Macrobius, than to the passage cited in a preceding note, from *Q. Curtius* by Bp. Newton. "*Quid? quod duas virtutes, quæ inter nobiles quoque unice claræ sunt, in uno video fuisse mancipio, imperium regendi peritiam et IMPERIUM CONTEMNENDI MAGNANIMITATEM. Anaxilaus enim Messenius, qui Messanam in Sicilia condidit, fuit Rhæginorum tyrannus. Is, cum parvos relinqueret liberos, Micitho servo suo commendasse contentus est. Is tutelam sancte gessit; imperiumque tam clementer obtinuit, ut Rhægini a servo regi non dedignarentur. Perductus deinde in ætatem pueris et bona et imperium tradidit. Ipse parvo viatico sumpto profectus est; et Olympiæ cum summa tranquillitate consecuit.*"

SATURNAL. I. II.

And

And for thy reason why they should be sought, 485
To gain a sceptre, ofttest better miss'd*.

* The opening of this second Book is not calculated to engage attention, by any particular beauty of the picturesque or descriptive kind; but by recurring to what passed at the river Jordan among Jesus's new disciples and followers upon his absence, and by making Mary express her maternal feelings upon it, the poet has given an extent and variety to his subject. It might perhaps be wished, that all which he has put into the mouth of the Virgin, respecting the early life of her Son, had been confined solely to this place, instead of a part being incorporated in our Lord's soliloquy in the first Book. There it seems awkwardly introduced, but here I conceive her speech might have been extended with good effect.—Our Lord (Ver. 110.) is, in a brief but appropriate description, again presented to us in the wilderness. The poet, in the mean time, makes Satan (Ver. 118.) return to his infernal council, to report the bad success of his first attempt, and to demand their counsel and assistance in an enterprise of so much difficulty. This he does (Ver. 122.) in a brief and energetic speech. Hence arises a debate; or at least a proposition on the part of Belial, and a rejection of it by Satan, of which I cannot sufficiently express my admiration. The language of Belial (Ver. 153.) is exquisitely descriptive of the power of beauty, without a single word introduced, or even a thought conveyed, that is unbecoming its place in this divine poem. Satan's reply (Ver. 173.) is eminently fine: his imputing to Belial, as the most dissolute of the fallen Angels, the amours attributed by the poets and mythologists to the Heathen Gods, while it is replete with classic beauty, furnishes an excellent moral to those extravagant fictions: and his description of the little effect which the most powerful enticements can produce on the resolute mind of the virtuous, while it is heightened with many beautiful turns of language, is in its general tenour of the most superior and dignified kind. Indeed all this part of his speech (from Ver. 191. to Ver. 225.) seems to breathe such a sincere and deep sense of the charms of real goodness, that we almost forget who is the speaker: at least we readily subscribe to what he had said of himself, in the first Book;

———— I have not lost
To love, at least contemplate and admire,
What I see excellent in good, or fair,
Or virtuous.————

After such sentiments so expressed, it might have been thought difficult for the poet to return to his subject, by making the Arch-Fiend resume his attempts against the divine person, the commanding majesty of whose invincible virtue he had just been describing with such seemingly heart-felt admiration. This is managed with much address, by Satan's proposing (Ver. 225.) to adopt such modes of temptation as are apt to prevail most, where the propensities are virtuous, and where the disposition is amiable and generous: and, by the immediate return of the Tempter and his associates to the wilderness, (Ver. 241.) the poem advances towards the height of its argument.—Our Saviour's passing the night (Ver. 261.) is well described. The coming on of morn (Ver. 279.) is a beautiful counterpart of "Night coming on in the desert," which so finely closed the preceding Book. Our Lord's waking (Ver. 282.)—his viewing the country (Ver. 285.)—and the description of the "pleasant grove," (Ver. 292.) which is to be the scene of the banquet—are all set off with every grace that poetry can give. The appearance of Satan (Ver. 298.), varied from his first disguise, as he has now quite another part to act, is perfectly well imagined; and his speech (Ver. 302.), referring to scripture examples of persons miraculously fed in desert places, is truly artful and in character; as is his second sycophantic address (Ver. 324.), where, having acknowledged our Lord's right to all created things, he adds,

——— Behold,
 Nature asham'd, or, better to express,
 Troubled that thou should'st hunger, hath purvey'd
 From all the elements her choicest store,
 To treat thee, as beseems, and, as her Lord,
 With honour. ———

The banquet (Ver. 340.) comprises every thing that Roman luxury, Eastern magnificence, mythological fable, or poetic fancy can supply; and, if compared with similar descriptions in the Italian Poets, will be found much superior to them. In the concluding part of his invitation (Ver. 368.) the virulence of the Arch-Fiend breaks out, as it were involuntarily, in a sarcastic allusion to the divine prohibition respecting the tree of knowledge; but he immediately resumes his hypocritical servility, which much resembles his language in the NINTH Book of the PARADISE LOST, when, in his addresses to Eve, "persuasive rhetoric" "sleck'd his tongue." The three last lines are quite in this style;

All these are spirits of air, and woods and springs,
 Thy gentle ministers, who come to pay
 Thee homage, and acknowledge thee their Lord.

Our Lord's reply is truly sublime;

I can at will, doubt not, as soon as thou,
 Command a table in the wilderness,
 And call swift flights of Angels ministrant,
 Array'd in glory, on my cup to attend.

But I must not swell these notes with the citation of passages, the beauty of which is sufficiently obvious to every reader of taste; and yet, in reviewing the several parts of this admirable poem, it is often difficult to refrain. This part of it in particular is so highly finished, that I could wish this second Book had concluded, as it might well have done, with the vanishing of the banquet, (Ver. 403.)—The present conclusion, from its subject, required another style of poetry. It has little description, no machinery, and no mythological allusions to elevate and adorn it; but it is not without a sublimity of another kind. Satan's speech (Ver. 406.), in which he assails our Lord with the temptation of riches as the means of acquiring greatness, is in a noble tone of dramatic dialogue; and the reply of our Saviour, (Ver. 433.) where he rejects the offer, contains a series of the finest moral precepts expressed in that plain majestic language, which, in many parts of Didactic Poetry, is the most becoming *vestitus orationis*. Still it must be acknowledged, that all this is much lost and obscured by the radiance and enriched descriptions of the preceding three hundred lines. These had been particularly relieved, and their beauty had been rendered more eminently conspicuous, from the studied equality and scriptural plainness of the *exordium* of this Book; which has the effect ascribed by Cicero to the *subordinate* and *less shining* parts of any writing, "quo magis id, quod erit illuminatum, extare atque eminere videatur." DE ORATOR. iii. 101. Ed. Proust.—But the conclusion of this Book, though excellent in its kind, unfortunately, from its loco-position, appears to considerable disadvantage. Writers of Didactic Poetry, to secure the continuance of their reader's attention, must be careful not only to diversify, but as much as possible gradually to elevate, their strain. Accordingly, they generally open their several divisions with their dryer precepts, proceed thence to more pleasing illustrations, and are particularly studious to close each Book with some description, or episode, of the most embellished and attractive kind.

THE
THIRD BOOK
OF
PARADISE REGAINED.

ARGUMENT OF BOOK III.

Satan, in a speech of much flattering commendation, endeavours to awaken in Jesus a passion for glory, by particularising various instances of conquests atchieved, and great actions performed, by persons at an early period of life. Our Lord replies, by shewing the vanity of worldly fame, and the improper means by which it is generally attained; and contrasts with it the true glory of religious patience and virtuous wisdom, as exemplified in the character of Job. Satan justifies the love of glory from the example of God himself, who requires it from all his creatures. Jesus detects the fallacy of this argument, by shewing that, as goodness is the true ground on which glory is due to the great Creator of all things, sinful Man can have no right whatever to it.—Satan then urges our Lord respecting his claim to the throne of David; he tells him that the kingdom of Judea, being at that time a province of Rome, cannot be got possession of without much personal exertion on his part, and presses him to lose no time in beginning to reign. Jesus refers him to the time allotted for this, as for all other things; and, after intimating somewhat respecting his own previous sufferings, asks Satan, why he should be so solicitous for the exaltation of one, whose rising was destined to be his fall. Satan replies, that his own desperate state, by excluding all hope, leaves little room for fear; and that, as his own punishment was equally doomed, he is not interested in preventing the reign of one, from whose apparent benevolence he might rather hope for some interference in his favour.—Satan still pursues his former incitements; and, supposing that the seeming reluctance of Jesus to be thus advanced might arise from his being unacquainted with the world and its glories, conveys him to the summit of a high mountain, and from thence shews him most of the kingdoms of Asia, particularly pointing out to his notice some extraordinary military preparations of the Parthians to resist the incursions of the Scythians. He then informs our Lord, that he shewed him this purposely that he might see how necessary military exertions are to retain the possession of kingdoms, as well as to subdue them at first, and advises him to consider how impossible it was to maintain Judæa against two such powerful neighbours as the Romans and Parthians, and how necessary it would be to form an alliance with one or other of them. At the same time he recommends, and engages to secure to him, that of the Parthians; and tells him that by this means his power will be defended from any thing that Rome or Cæsar might attempt against it, and that he will be able to extend his glory wide, and especially to accomplish, what was particularly necessary to make the throne of Judea really the throne of David, the deliverance and restoration of the ten tribes, still in a state of captivity. Jesus, having briefly noticed the vanity of military efforts and the weakness of the arm of flesh, says, that when the time comes for ascending his allotted throne he shall not be slack: he remarks on Satan's extraordinary zeal for the deliverance of the Israelites, to whom he had always shewed himself an enemy, and declares their servitude to be the consequence of their idolatry; but adds, that at a future time it may perhaps please God to recall them, and restore them to their liberty and native land.

PARADISE REGAINED.

B O O K III.

SO spake the Son of God, and Satan stood
A while, as mute, confounded what to say,
What to reply, confuted, and convinc'd
Of his weak arguing and fallacious drift;
At length, collecting all his serpent wiles,
With soothing words renew'd him thus accosts.

I SEE thou know'st what is of use to know,
What best to say canst say, to do canst do;
Thy actions to thy words accord, thy words
To thy large heart give utterance due, thy heart
Contains of good, wise, just, the perfect shape.

10. *To thy large heart—*]

Thus, PARADISE LOST, i. 444—

— whose HEART, though large,
Beguil'd by fair idolatresses fell
To idols foul. —

And Cowley, in his Poem, *On the Death of*
Mr. William Hervey.

LARGE WAS HIS SOUL; as large a soul as ere
Submitted to inform a body here—

11. — *of good, wise, just, the perfect shape.*]

Milton, no doubt, by the word *shape* intended

to express the meaning of the Greek *idea*, but in my opinion it does not at all come up to it, and seems rather harsh and inelegant. There are words in all languages, which cannot well be translated without losing much of their beauty, and even some of their meaning; of this sort I take the word *idea* to be. Tully renders it by the word *species* with as little success as Milton has done here by his English *shape*.
Thyer.

I should rather think it expressed from the *perfecta forma honestatis*, and the *forma ipsa honesti* of Cicero.

Should kings and nations from thy mouth consult,
 Thy counsel would be as the oracle
 Urim and Thummim, those oraculous gems
 On Aaron's breast; or tongue of seers old
 Infallible: or wert thou sought to deeds
 That might require the array of war, thy skill
 Of conduct would be such, that all the world
 Could not sustain thy prowess, or subsist
 In battle, though against thy few in arms.
 These God-like virtues wherefore dost thou hide,
 Affecting private life, or more obscure
 In savage wilderness? Wherefore deprive

15

20

Cicero. De Fin. ii. 15. Habes undique expletam et perfectam, Torquate, formam honestatis, &c. De Off. i. 5. Formam quidem ipsam, Marce fili, et tanquam faciem honesti vides; quæ, si oculis cerneretur, &c. And the more, because he renders *forma* by *shape* in the Paradise Lost, iv. 848.

Virtue in her SHAPE how lovely, ———

Newton.

13. ——— as the oracle

Urim and Thummim, those oraculous gems
 On Aaron's breast;—]

Aaron's breast-plate was a piece of cloth doubled, of a span square, in which were set in sockets of gold twelve precious stones bearing the names of the twelve tribes of Israel engraven on them, which being fixed to the ephod, or upper vestment of the high priest's robes, was worn by him on his breast on all solemn occasions. In this breast-plate the *Urim* and *Thummim*, say the Scriptures, were put. And the learned Prideaux, after giving some account of the various opinions concerning *Urim* and *Thummim*, says it will be safest to hold, that the words *Urim* and *Thummim* meant only the divine virtue and power, given to the breast-plate in its consecration, of obtaining an oraculous answer from

God, whenever counsel was asked of him by the high-priest with it on, in such manner as his words did direct; and that the names of *Urim* and *Thummim* were given hereto only to denote the clearness and perfection, which these oracular answers always carried with them. For *Urim* signifieth *light*, and *Thummim*, *perfection*.
 Newton.

15. ——— or tongue of seers of old
 Infallible:—]

The poet by mentioning this after *Urim* and *Thummim* seems to allude to the opinion of the Jews, that the Holy Spirit spake to the children of Israel during the tabernacle by *Urim* and *Thummim*, and under the first temple by the *prophets*. See Prideaux's Connect. Part I. Book III.

Newton.

12. Affecting private life,—]

Shakespeare, and the poets of his time, frequently use *to affect* in the sense of *AFFECTO* in Latin.

Nec tantum pietas, sed protinus ardua virtus

AFFECTATA tibi;—

Statius, 5 SYLV. il. 98.

All

All earth her wonder at thy acts, thyself
 The fame and glory, glory the reward
 That sole excites to high attempts, the flame
 Of most erected spirits, most temper'd pure
 Ethereal, who all pleasures else despise,

25

25. ———— *glory the reward*]

Our Saviour having withstood the allurements of riches, Satan attacks him in the next place with the charms of glory. I have sometimes thought that Milton might possibly take the hint of thus connecting these two temptations from Spenser, who, in his second Book of the Faery Queen, representing the virtue of temperance under the character of Guyon, and leading him through various trials of his constancy, brings him to the house of riches, or *Mammon's delve* as he terms it, and immediately after to the palace of glory, which he describes, in his allegorical manner, under the figure of a beautiful woman called *Philotime*. *Jhyer.*

25. ———— *glory the reward*

*That sole excites to high attempts, the flame
 Of most erected spirits, most temper'd pure
 Ethereal, who all pleasures else despise,]*

What the Tempter here says, on the subject of glory, is afterwards corrected by our Lord in his reply.

This is true glory and renown, when God
 Looking on the earth with approbation marks
 The just man, &c. ————

60.

Taking the two passages together, we trace a striking resemblance of them in a beautiful part of the *LYCIDAS*.

Fame is the spur that the CLEAR SPIRIT doth raise,
 (The last infirmity of noble mind,)
 TO SCORN DELIGHTS AND LIVE LABORIOUS DAYS;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with the abhorred shears,
 And slits the thin-spun life. But not the praise,
 Phoebus reply'd, and touch'd my trembling ears:
 FAME IS NO PLANT THAT GROWS ON MORTAL SOIL,
 Nor in the glistening foil

Set off to the world, nor in broad rumor lies,
 But LIVES AND SPREADS ALOFT BY THOSE PURE
 EYES,
 AND PERFECT WITNESS OF ALL-JUDGING JOVE;
 AS HE PRONOUNCES LASTLY ON EACH DEED,
 OF SO MUCH FAME IN HEAVEN EXPECT THY MEED.

70.

27. *Of most erected spirits,—]*

The Author here remembered Cicero; *Pro Archia*. *Trahimur omnes laudis studio, et optimus quisque maxime gloria ducitur. De Off. i. 8. In maximis animis splendidissimisque ingeniis plurimumque existunt honoris, impetii, potentia, gloriae cupiditates.* *Newton.*

Erected spirits is a classical phrase. “*Magno ANIMO et ERECTO est, nec unquam succumbit inimicis, nec fortunæ quidem.*”

Cicero, *PRO REGE DEIOTARO*, 13.

And Seneca, *Epist. ix.* “*Ad hoc enim multis illi rebus opus est, ad illud tantum ANIMO SATO, ET ERECTO, et despiciente fortunam.*”

It occurs likewise in *PARADISE LOST*, i. 679.

Mammon the least ERECTED SPIRIT that fell
 From Heaven. ————

28. ———— *who all pleasures else despise,
 All treasures and all gain esteem as dross,]*

Thus Spenser, in the conclusion of his *HYMN OF HEAVENLY LOVE*;

Thenceforth all world's desires will in thee die,
 And all earth's glory, on which men do gaze,
 SEEM DIRT AND DROSS in thy pure-sighted eye.

And Milton, in his *VERSES ON TIME*;

Which is no more than what is false and vain
 And merely mortal dross;—

All treasures and all gain esteem as dross,
 And dignities and powers all but the highest?
 Thy years are ripe, and over-ripe; the son
 Of Macedonian Philip had ere these
 Won Asia, and the throne of Cyrus held
 At his dispose; young Scipio had brought down
 The Carthaginian pride; young Pompey quell'd
 The Pontic king, and in triumph had rode.
 Yet years, and to ripe years judgment mature,
 Quench not the thirst of glory, but augment.

30

35

31. *Thy years are ripe, and over-ripe;—]*

Our Saviour's Temptation was soon after his Baptism; and he was baptized when he was *about thirty years of age*. Luke, iii. 23.

Newton.

31. ————— *the son
 Of Macedonian Philip had ere these
 Won Asia, and the throne of Cyrus held
 At his dispose;—]*

Alexander was but twenty years old, when he began to reign; and in a few years he overturned the Persian Empire, which was founded by Cyrus. Alexander died in the thirty-third year of his age.

Newton.

34. *At his dispose;—]*

Shakespeare writes *dispose* for *disposal*.

Needs must you lay your heart at his dispose,
 Against whose fury and unmatched force
 The awless lion could not wage the fight.

K. JOHN. ACT I. SC. 3.

34. ————— *young Scipio had brought down
 The Carthaginian pride;—]*

Scipio Africanus was no more than twenty-four years old, when he was sent Proconsul into Spain. He was between twenty-eight and twenty-nine, when, being chosen Consul before the usual time, he transferred the war into Africa.

Newton.

35. ————— *young Pompey quell'd
 The Pontic king, and in triumph had rode;—]*

In this instance our Author is not so exact as in the rest; for when Pompey was sent to command the war in Asia against Mithridates king of Pontus, he was above forty, but had signalized himself by many extraordinary actions in his younger years, and had obtained the honor of two triumphs before that time. Pompey and Cicero were born in the same year; and the Manilian law, which gave the command in Asia to Pompey, was proposed when Cicero was in the forty-first year of his age. But no wonder that Milton was mistaken in point of time, when several of the Ancients were. Plutarch, speaking of Pompey's three memorable triumphs over the three parts of the world, his first over Africa, his second over Europe, and this last over Asia, says, that as for his age, those who affect to make the parallel exact in all things betwixt him and Alexander the Great, would not allow him to be quite thirty-four, whereas in truth at this time he was near forty. ἡλικία δὲ τότε ἦν (ὥς μὴ οἱ κατὰ παλαιὰ τῷ Ἀλεξανδρῷ παραβάλλοις αὐτῷ καὶ προσβιβάζοις ἀξιοῖ) νεώτερος τῷ Τριακοῖα καὶ τιτλάρην, ἀληθεία δὲ τοῖς τετταρακοῖα ᾤοντο. Plut. Vit. Pompeii.

Newton.

38. ————— *the thirst of glory—]*

— nec honores sūtio, nec desidero gloriam:—
 Cicero. Ad QUINCT. FRAT. iii. 5.

And

Great Julius, whom now all the world admires,
 The more he grew in years, the more inflam'd 40
 With glory, wept that he had liv'd so long
 Inglorious: but thou yet art not too late.

To whom our Saviour calmly thus reply'd.
 Thou neither dost persuade me to seek wealth
 For empire's sake, nor empire to affect 45
 For glory's sake, by all thy argument.
 For what is glory but the blaze of fame,
 The people's praise, if always praise unmix'd?

And our Author, in his Preface to his *ECONOMICALS*; "I never was so THIRSTY AFTER FAME, nor so destitute of other hopes, and means better, and more certain to attain it."

41. ——— wept that he had liv'd so long
Inglorious:—]

Alluding to a story related of Julius Cæsar, that, one day reading the history of Alexander, he sat a great while very thoughtful, and at last burst into tears, and his friends wondering at the reason of it, Do you not think, said he, I have just cause to weep, when I consider that Alexander at my age had conquered so many nations, and I have all this time done nothing that is memorable? See Plutarch's Life of Cæsar. Others say, it was at the sight of an image of Alexander the Great—*animadversa apud Herculis templum magni Alexandri imagine, ingemuit; et quasi pertæsus, ignaviam suam, quod nihil dum à se memorabile actum esset in ætate, qua jam Alexander orbem terrarum subegisset, &c.* Suetonii Jul. Cæs. Cap. 7.

Newton.

"Inglorious" here is Virgil's *inglorius*, i. e. insensible to the charms of glory.

Rura mihi et rigui placeant in vallibus amnes;

Flumina amem sylvasque INGLORIUS, ———

GEORG. ii. 485.

44. *Thou neither dost persuade me, &c.—*]

How admirably does Milton in this speech expose the emptiness and uncertainty of a popular character, and found true glory upon its only sure basis, the approbation of the God of truth! There is a remarkable dignity of sentiment runs quite through it, and I think it will be no extravagance to assert, that he has comprised in this short compass the substance and quintessence of a subject which has exercised the pens of the greatest moralists in all ages.

Thyres.

44. *Thou neither dost persuade me to seek wealth
 For empire's sake,—*]

This refers to Ver. 422, and 427, of the SECOND Book.

48. *The people's praise, &c.—*]

We may compare with this and some of the following lines a stanza of Giles Fletcher.

Frail multitude! whose giddy law is list,
 And best applause is windy flattering,
 Most like the breath of which it doth consist,
 No sooner blown, but as soon vanishing,
 As much desi'd, as little profiting,
 That makes the men that have it oft as light
 As those that give it, ———

CHRIST'S TRIUMPH OVER DEATH, St. 31.

And

And what the people but a herd confus'd,
 A miscellaneous rabble, who extol 50
 Things vulgar, and, well weigh'd, scarce worth the praise?
 They praise, and they admire, they know not what,
 And know not whom, but as one leads the other;
 And what delight to be by such extoll'd,
 To live upon their tongues and be their talk, 55
 Of whom to be disprais'd were no small praise?
 His lot who dares be singularly good.
 The intelligent among them and the wise
 Are few, and glory scarce of few is rais'd.
 This is true glory and renown, when God 60

49. *And what the people but a herd confus'd,
 A miscellaneous rabble, who extol
 Things vulgar, and, well-weigh'd, scarce worth the praise?
 They praise, and they admire, they know not what,
 And knew not whom, but as one leads the other:]*

These lines are certainly no proof of a Democratic disposition in our Author.

56. *Of whom to be disprais'd were no small praise.]*

This is an instance of that *play upon words*, in which, as Dr. Johnson justly observes, Milton "delighted too often" He seems to have fancied that in some places it had a particularly good effect. Possibly the following passage stood well in his own opinion,

For strength, from truth divided and from just,
 Illaudable, naught merits but dispraise
 And ignominy, yet TO GLORY ASPIRES
 VAIN GLORIOUS, and THROUGH INFAMY SEEKS FAME.
 PARADISE LOST, vi. 381.

57. *His lot who dares be singularly good.]*

Bp. Newton conjectures that Milton might here allude to himself, "who *dared* to be as singular in "his opinions and in his conduct as any man what-ever."—But the language of the poet in this place

is perhaps only classical, as it might well have been suggested by Horace's

—— Sapere AUDE;
 Incipe; VIVENDI RECTE qui prorogat horam,
 Rusticus expectat dum defluit amnis; ——

1. EPIST. II. 40.

59. —— and glory scarce of few is rais'd.]

GLORIAM latius fusam intelligo; CONSENSUM
 ENIM MULTORUM exigit. * * * * *
 * * * * * Quid intersit
 inter claritatem et gloriam dicam; gloria MUL-
 TORUM JUDICIIS constat, claritas bonorum.

Senec. EPIST. 102.

60. *This is true glory and renown, &c.]*

Here is a glory that is solid and substantial, *expressa*, as Tully says, *non adumbrata*; and that will endure, when all the records and memorials of human pride are perished.

Calton.

The passage alluded to by Mr. Calton is well worth citing at large, particularly as it is not without its resemblance to some preceding sentiments of our Author, as well as to this immediate place, — Cum vero accedit eodem, quasi maximus quidam

Looking on the earth, with approbation marks
 The just man, and divulges him through Heaven
 To all his Angels, who with true applause
 Recount his praises: thus he did to Job,
 When, to extend his fame through Heaven and Earth, 65
 As thou to thy reproach may'st well remember,
 He ask'd thee, "Hast thou seen my servant Job?"
 Famous he was in Heaven, on Earth less known,
 Where glory is false glory, attributed

quidam magister, populus, atque omnis undique ad
 vitia consentiens multitudo, tum plane inficimur
 opinionum pravitate, naturaque desciscimus; ut
 nobis optimam naturam invidisse videantur, qui
 nihil melius homini, nihil magis expetendum, nihil
 præstantius honoribus, imperiis, populari gloria
 judicaverunt, ad quam fertur optimus quisque:
 veramque illam honestatem expetens, quam una
 natura maxime inquirat, in summa inanitate ver-
 eatur, consecraturque nullam eminentem effigiem
 virtutis, sed adumbratam imaginem gloriæ; est
 enim gloria SOLIDA QUÆDAM RES, ET EXPRESSA,
 NON ADUMBRATA. Ea est consentiens laus bo-
 norum, incorrupta vox bene judicantium de excel-
 lente virtute; ea virtuti resonat tanquam imago:
 quæ, quia recte factorum plerumque comes est, non
 est a bonis viris repudianda.

TUSC. QUEST. iii. 2.

So. ———— when God
 Looking on the earth, with approbation marks
 The just man—]

Ecce spectaculum dignum, ad quod respiciat
 intentus operi suo Deus! Ecce par Deo dignum,
 vir fortis cum mala fortuna compositus, utique si
 et provocavit! Non video, inquam, quid habet in
 terris Jupiter pulchrius, si convertere animum velit,
 quam ut spectet Catonem, jam partibus non semel
 fractis stantem, nihil ominus inter ruinas publicas
 æctum. Seneca, DE PROVIDENTIA, 2.

This celebrated passage of Seneca the amiably
 affectionate biographer of Milton applies to the
 principles and the afflictions of our Author. (Hay-
 ley's Life of Milton. p. 130.)—Possibly Milton
 himself, under a consciousness of his own deter-
 mined integrity, (in which, as meriting and meet-
 ing divine approbation, he nobly prided himself,)
 might have intended in this place the same appli-
 cation.

63. ———— and divulges him through Heaven]

Though fame DIVULGE HIM father of five sons,
 All of gigantic size, ————

SAM. AGON. 1248.

Cujus et extincti, propter divina reperta,
 DIVULGATA VELUT JAM AD CÆLUM GLORIA FERTUR.
 Lucret. vi. 8.

67. He ask'd thee, "Hast thou seen my servant Job?"]

Job, i. 8. And the Lord said unto Satan, Hast
 thou considered my servant Job, that there is none
 like him in the earth, a perfect and an upright man,
 one that feareth God, and escheweth evil?

Newton.

69. Where glory is false glory, attributed
 To things not glorious, men not worthy of fame.]

In a passage cited from the Tuscular Questions,
 in a preceding note, Tully shews that true glory
 is really the praise of good men, and the echo, (or
 natural consequence,) of virtue. He afterwards
 proceeds to shew, that there "is a false semblance
 " of

To things not glorious, men not worthy of fame.
 They err, who count it glorious to subdue
 By conquest far and wide, to over-run
 Large countries, and in field great battles win,
 Great cities by assault: what do these worthies,
 But rob and spoil, burn, slaughter, and inslave

70

75

"of this true glory, (a direct contrast of it,) which originates in the injudicious applause of the multitude, and is often bestowed upon the worst actions." Illa autem, quæ se ejus imatricem esse vult, temeraria atque inconsiderata, et plerumque peccatorum vitiorumque laudatrix, fama popularis, simulatione honestatis formam ejus pulcritudinemque corrumpit. Qua cæcitate homines, cum quædam etiam præclara cuperent, eaque nescirent, nec ubi nec qualia essent, funditus alii everterunt suas civitates, alii ipsi occiderunt.—This passage is cited by Mr. Calton; who observes, that, "when Tully wrote his Tusculan Disputations, Julius Cæsar had overthrown the constitution of his country, and was then in the plenitude of his power; and Pompey had lost his life in the same pursuit of glory."

71. *They err, who count it glorious to subdue
 By conquest far and wide, to over-run
 Large countries, and in field great battles win,
 Great cities by assault: Ec. Ec.—]*

Here might be an allusion intended to Lewis THE FOURTEENTH, who at this time began to disturb Europe, and whose vanity and ambition were gratified by titles, such as are here mentioned, from his numerous parasites.

We may here compare PARADISE LOST, xi. 691.

To overcome in battle, and subdue
 Nations, and bring home spoils with infinite
 Manslaughter, shall be held the highest pitch
 Of human glory, and for glory done
 Of triumph, to be stil'd great conquerors,
 Patrons of mankind, Gods, and sons of Gods,
 Destroyers rightlier call'd, and plagues of men.

And again, Ver. 789, of the same Book.

— in acts of prowess eminent
 And great exploits, but of true virtue void;
 Who having spilt much blood, and done much waste,
 Subduing nations, and atchiev'd thereby
 Fame in the world, high titles and rich prey,
 Shall change their course to pleasure, ease, and sloth.

74. ————— *what do these worthies,
 But rob and spoil, Ec. Ec.—]*

Thus Drummond, in his SHADOW OF THE JUDGMENT;

All live on earth by spoil * * * * *
 * * * * *
 Who most can ravage, rob, ransack, blaspheme;
 Is held most virtuous, hath a WORTHY'S name:—

And Thucydides, describing the ancient inhabitants of Greece, says, "They betook themselves to robbing under the direction of persons by no means despicable, and spent their lives chiefly in plundering defenceless towns and villages; these practices being so far from discreditable, that they were attended with a certain degree of honour."—ετραποντο προς λησειαν, ηγαμειων ανδρων υ των αδυνατωτατων — — — η προσπιπλοντις πολισιν ατειχιςοις, η κατα χωμας οικουμεναις, ηρπαζον, η που πλειστον τε βιε εντευθεν ποιοειν ο ουκ εχοντος πω αισχυνη τουτε τε εργον, φεροντος δε τι η δοξας μωλλον.
 L. i. C. 5.

75. *But rob and spoil, burn, slaughter, and inslave
 Peaceable nations, neighb'ring, or remote,
 Made captive,—]*

This description of the ravages of conquerors may have been copied from some of the accounts of the barbarous nations that invaded Rome. Ovid describes

Peaceable nations, neighbouring, or remote,
 Made captive, yet deserving freedom more
 Than those their conquerors, who leave behind
 Nothing but ruin wheresoe'er they rove,
 And all the flourishing works of peace destroy, 80
 Then swell with pride, and must be titled Gods,
 Great Benefactors of mankind, Deliverers,
 Worshipt with temple, priest and sacrifice,

describes the Getæ thus *spoiling, robbing, slaying, enslaving, and burning* :

Hostis, equo pollens longèque volante sagittâ,
 Vicinam læ depopulatur humum.
 Diffugiunt alii; nullisque tuentibus agros
 Incustoditæ diripiuntur opes;
 Ruris opes parvæ, pecus et stridentia plaustra,
 Et quas divitias incola pauper habet.
 Pars agitur vinctis post tergum capta lacertis,
 Respicens frustrâ rura laremque suum.
 Pars cadit hamatis miserè confixa sagittis;
 Nam volucris ferro tinctile virus inest.
 Quæ nequeunt secum ferre aut abducere, perdunt:
 Et eremat insontes hostica casas.

TRIST. iii. El. x. 55.

28. ————— who leave behind
Nothing but ruin—]

Thus, Joel, ii. 3. *The land is as the garden of Eden before them, and BEHIND THEM A DESOLATE WILDERNESS.*

And Mr. Gray, in his *BARD*, has a similar description finely expressed, where he speaks of the conquests of Edward the Black Prince in France.

————— What terrors round him wait!
 Amazement in his van, with Flight combin'd,
 And Sorrow's faded form, and Solitude behind.

31. ————— and must be titled Gods,
Great Benefactors of mankind, Deliverers,]

The second Antiochus king of Syria was called Antiochus Θεός, or *the God*: and the learned

author *De Epoch. Syro-Macedonum*, p. 109. speaks of a coin of Epiphanes inscribed Θεῷ Ἐπιφανῆς. The Athenians gave Demetrius Poliorcetes, and his father Antigonos, the titles of Εὐεργεταί, *Benefactors*, and Σωτῆρες, *Deliverers*. *Calton.*

In Froelick's *Annales regum et rerum Syriæ* there are prints of five different coins of Antiochus Epiphanes, with the inscription ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΥ ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ. The first Antiochus was called ΣΩΤΗΡ; as was the first Ptolemy king of Egypt. Two of the Ptolemies assumed the title of ΕΥΕΡΓΕΤΗΣ.—Diodorus Siculus relates that the Syracusans with one voice saluted Gelon by the titles of Benefactor, Deliverer, and King.—μια φωνη παντας αποκαλειν ΕΥΕΡΓΕΤΗΝ, και ΣΩΤΗΡΑ, και ΒΑΣΙΛΕΑ. L. ii. 26.

The title of εὐεργετης as assumed by tyrants is referred to, Luke, xxii. 25.—*And they that exercise authority over them ARE CALLED BENEFAC-TORS.*

When Demetrius Poliorcetes returned from his expedition to Corcyra, the Athenians received him with divine honours, and in their hymns and chorusses celebrated him as "the only true God, for "that all other Gods were asleep, or were gone "abroad, or did not exist."—ως ειη μονος θεος αληθινος, οι δε αλλοι καθευδουσιν, η αποδημῶσιν, η ουκ εστιν. Demochares ap. Athenæ. L. 6.

(One is the son of Jove, of Mars the other,) Till conqueror Death discover them scarce men, 85
 Rolling in brutish vices, and deform'd,
 Violent or shameful death their due reward.
 But if there be in glory aught of good,
 It may by means far different be attain'd,
 Without ambition, war, or violence; 90
 By deeds of peace, by wisdom eminent,
 By patience, temperance: I mention still
 Him whom thy wrongs, with saintly patience borne,
 Made famous in a land and times obscure;
 Who names not now with honor patient Job? 95
 Poor Socrates, (who next more memorable

84 (*One is the son of Jove, of Mars the other,.*)

Alexander is particularly intended by the one, and Romulus by the other, who, though better than Alexander, founded his empire in the blood of his brother, and for his over-grown tyranny was at last destroyed by his own senate. *Newton.*

86. *Rolling in brutish vices, and deform'd,]*

Thus, in *COMUS*, those persons are described who drink of the Enchanter's Cup;

Soon as the potion works, their human countenance,
 The express resemblance of the Gods, is changed
 Into some brutish form of wolf, or bear,
 Or ounce, or tiger, hog, or bearded goat,
 All other parts remaining as they were;
 And they, so perfect is their misery,
 Not once perceive their foul disfigurement,
 But boast themselves more comely than before,
 And all their friends and native home forget,
 TO ROLL WITH PLEASURE IN A SENSUAL STYLE.

68.

To roll in vice is a mode of expression frequently

used by Cicero.—in domesticis est germanitatis STUPRIS VOLUTATUS.

Oratio DE HARUSPIC. RESPONS. 20.

Quis umquam nepos tam libere est cum scortis, quam hic cum sororibus VOLUTATUS?

IBID. 27.

— cum omnes IN OMNI GENERE ET SCELERUM ET FLAGITIORUM VOLUTENTUR.—

EPIST. AD. FAMILIAR. ix. 3.

Non jusjurandum reliquisti? non amicos prodidisti? non parenti manus intulisti? non denique IN OMNI DEDECORE VOLUTATUS ES?

AD HERENN. iv. 19.

96. *Poor Socrates, (who next more memorable
 By what he taught, and suffer'd for so doing?)
 For truth's sake suffering death unjust, lives now
 Equal in fame to proudest conquerors.*

Milton here does not scruple with Erasmus to place Socrates in the foremost rank of Saints; an opinion more amiable at least, and agreeable to that

By what he taught, and suffer'd for so doing?.)
For truth's sake suffering death unjust, lives now
Equal in fame to proudest conquerors.

Yet if for fame and glory aught be done, 100
Aught suffer'd, if young African for fame
His wasted country freed from Punic rage,
The deed becomes unprais'd, the man at least,
And loses, though but verbal, his reward.
Shall I seek glory then, as vain men seek, 105
Oft not deserv'd? I seek not mine, but his
Who sent me; and thereby witness whence I am.

To whom the Tempter murmuring thus reply'd.
Think not so slight of glory; therein least

that spirit of love which breathes in the Gospel, than the severe orthodoxy of those rigid textuaries, who are unwilling to allow salvation to the moral virtues of the Heathen. *Thyer.*

Mr. Pope in his *TEMPLE OF FAME*, as Bp. Newton observes, has made Socrates the principal figure among the better sort of heroes.

Much suffering heroes next their honours claim,
Those of less noisy and less guilty fame,
Fair Virtue's silent train; SUPREME OF THESE
HERE EVER SHINES THE GOD-LIKE SOCRATES.

101. ——— if young African for fame
His wasted country freed from Punic rage,]

This shews plainly that he had spoken before of the elder Scipio Africanus; for he only can be said with propriety to have freed his wasted country from Punic rage, by transferring the war into Spain and Africa, after the ravages which Hannibal had committed in Italy during the second Punic war.

Newton.

104. And loses, though but verbal, his reward.]

In the beginning of the sixth Chapter of St. Matthew, where the Pharisaical ostentation of good works and devotion is censured, it is twice said, *Verily I say unto you they have their reward*: in which passage some persons have wished rather to render *αμειχουσι* they hinder, or prevent, their reward. It is possible that Milton had the passage, thus rendered, in his mind.

106. ——— I seek not mine, but his
That sent me; and thereby witness whence I am.]

John, vii. 18. *He that SEEKETH HIS GLORY THAT SENT HIM, the same is true, and no unrighteousness is in him.* Where Bp. Pearce renders *αδικια* falsehood, rather than *unrighteousness*. (See his Commentary on the place; and likewise his Note on Luke, xvi. 9.)—And John, viii. 49. & 50, Jesus says, *I honour my Father——I SEEK NOT MINE OWN GLORY.*"

109. Think not so slight of glory:—]

There is nothing throughout the whole poem more expressive of the true character of the Tempter than

Resembling thy great Father: he seeks glory,
 And for his glory all things made, all things
 Orders and governs; nor content in Heaven
 By all his Angels glorify'd, requires
 Glory from men, from all men good or bad,
 Wise or unwise, no difference, no exemption;
 Above all sacrifice, or hallow'd gift,
 Glory he requires, and glory he receives,
 Promiscuous from all nations, Jew or Greek,

110

115

this reply. There is in it all the real falsehood of *the father of lies*, and the glozing subtlety of an insidious deceiver. The argument is false and unsound, and yet it is veiled over with a certain plausible air of truth. The poet has also, by introducing this, furnished himself with an opportunity of explaining that great question in divinity, why God created the world, and what is meant by that glory which he expects from his creatures. This may be no improper place to observe to the reader the author's great art in weaving into the body of so short a work so many grand points of the Christian theology and morality. *Thyer.*

118. *Promiscuous from all nations, Jew or Greek,
 Or barbarous, nor exception hath declar'd;—*

It is observed by Bp. Warburton, with a reference to a passage in the *twelfth* Oration of Themistius, that the poet puts into the mouth of the Devil the absurd notions of the apologists for Paganism. The passage he here alludes to is thus cited in his *DIVINE LEGATION*, B. ii. Sect. 6. Ταυτη νομιζει γανυσθαι τη οικουα τοι τε παλις Αιχ-
 κητη· αλλως Συρις εθλει θεοσκινειν, αλλως Έλληνας,
 αλλως Αιγυπτους. “The great lord and governor of
 “the earth seems to be delighted with these diver-
 “sities of Religions. It is his will that the Syrians
 “worship him one way, the Greeks another, and
 “the Egyptians yet another.”—It should be ob-
 served however that in Themistius [Ed. Petav. Paris.

1618.) instead of *θεοσκινειν*, we find *πολιτευομαι*.

—In his Notes upon this part of the Divine Legation, the Bishop likewise cites a passage from the Jesuit Tachard; where a similar mode of reasoning forms the answer given by a King of Siam to a French Ambassador, who urged him, in his master's name, to embrace the Christian religion. “Je m'étonne que le roy de France mon bon ami
 “s'interesse si fort dans une affaire qui regarde
 “Dieu, où il semble que Dieu même ne prenne
 “aucun interest, et qu'il a entièrement laissé à
 “notre discretion. Car ce vray Dieu, qui a créé
 “le ciel et la terre et toutes les creatures qu'on
 “y voit, et qui leur a donné des natures et des
 “inclinations si différentes, ne pouvoit il pas, s'il
 “eût voulu, en donnant aux hommes des corps et
 “des ames semblables, leur inspirer les mêmes sen-
 “timens pour la religion qu'il falloit suivre, et
 “pour la culte qui luy estoit le plus agreable, et
 “faire naître toutes les nations dans une même
 “loy? Cet ordre parmi les hommes et cette unite
 “de religion dependant absolument de la Pro-
 “vidence divine, qui pouvoit aussi aisément in-
 “troduire dans le monde que la diversité des
 “sectes qui s'y sont etablies de tout tems; ne
 “doit en pas croire que le vray Dieu prend autant
 “de plaisir à estre honoré par des cultes et des
 “ceremonies différentes, qu'à estre glorifié par
 “une prodigieuse quantité de creatures qui le
 “louent

Or barbarous, nor exception hath declar'd;
From us, his foes pronounc'd, glory he exacts. 120

To whom our Saviour fervently reply'd.
And reason; since his word all things produc'd,
Though chiefly not for glory as prime end,
But to shew forth his goodness, and impart
His good communicable to every soul 125
Freely; of whom what could he less expect
Than glory and benediction, that is thanks,
The slightest, easiest, readiest recompense
From them who could return him nothing else,
And, not returning that, would likeliest render 130
Contempt instead, dishonour, obloquy?

Hard recompence, unsuitable return
For so much good, so much beneficence!
But why should man seek glory, who of his own
Hath nothing, and to whom nothing belongs, 135
But condemnation, ignominy, and shame?
Who, for so many benefits receiv'd,
Turn'd recreant to God, ingrate and false,

"louéent chacune a sa maniere?" *Voyage de Siam*,
l. v. p. 231, 232. Ed. Amst. 1688.

128. *The slightest, easiest, readiest recompense*]

The same sentiment occurs in the *PARADISE*
LOST, iv. 46.

What could be less than to afford him praise,
The easiest recompence, and pay him thanks?
How due! —————

Newton,

132. *Hard recompence, unsuitable return*
For so much good, so much beneficence!—]

Ah wherefore? He deserv'd no such return
From me, whom he created what I was
In that bright eminence, ———

PARADISE LOST, iv. 42.

138. ——— *recreant—]*

In Shakespeare's *KING JOHN*, Act III. Sc. 2,
where Constance reproaches the Duke of Austria
with

And so of all true good himself despoil'd,
 Yet, sacrilegious, to himself would take 140
 That which to God alone of right belongs ;
 Yet so much bounty is in God, such grace,
 That who advance his glory, not their own,
 Them he himself to glory will advance.

So spake the Son of God ; and here again 145
 Satan had not to answer, but stood struck
 With guilt of his own sin, for he himself,
 Insatiable of glory, had lost all ;
 Yet of another plea bethought him soon.

OF glory, as thou wilt, said he, so deem ; 150
 Worth or not worth the seeking, let it pass.
 But to a kingdom thou art born, ordain'd
 To sit upon thy father David's throne,
 By mother's side thy father ; though thy right
 Be now in powerful hands, that will not part 155
 Easily from possession won with arms ;
 Judæa now and all the promis'd land,

with having deserted her cause, and being perjured
 and a coward, she says to him ;

Thou wear a lion's hide ? Doff it for shame,
 And hang a calf's skin on those RECREANT limbs,

And Spenser, FAERY QUEEN, B. II. C. vi. 28.

Thou RECREANT knight.—

Where Mr. Warton observes that “ recreant
 “ knight” is a term of romance ; and cites the
 following passage from the MORTE ARTHUR.
 “ Than said the knight to the king, thou art in

“ my daunger whether me lyst to save thee or to
 “ sley thee ; and, but thou yield thee as overcome
 “ and RECREANT, thou shalt dye. As for death,
 “ said king Arthur, welcome be it when it cometh ;
 “ but as to yield me to thee as RECREANT, &c.

Recreant, or *recreditus*, in the feudal signification
 imported the highest degree of treason, baseness,
 and cowardice. Du Cange says, “ probrosum adeo
 “ censuit vocabulum, ut illud describere noluerit
 “ Ranulfus de Glanvillus.”

Reduc'd

Reduc'd a province under Roman yoke,
 Obeys Tiberius; nor is always rul'd
 With temperate sway; oft have they violated 160
 The temple, oft the law, with foul affronts,
 Abominations rather, as did once
 Antiochus: and think'st thou to regain
 Thy right, by sitting still, or thus retiring?
 So did not Maccabeus: he indeed 165

158. *Reduc'd a province under Roman yoke,*]

Judæa was reduced to the form of a Roman Province, in the reign of Augustus, by Quirinius, or Cyrenius, then governor of Syria; and Coponius, a Roman of the equestrian order, was appointed to govern it, under the title of Procurator. *Newton.*

159. ——— nor is always rul'd
With temperate sway—]

The Roman government indeed was not always the most temperate. At this time Pontius Pilate was procurator of Judæa, and, it appears from history, was a most corrupt and flagitious governor. See particularly Philo, *de Legatione ad Caium.*

Newton.

It is there related of Pilate that he had erected and dedicated some golden shields to Tiberius, not more to do honour to the Emperor than to vex the people, *οὐκ ἐπὶ τιμῇ Τιβερίου μάλλον, ἢ ἐνεκα τῆ λυπη-
σαι το πλῆθος.* On their petitioning him to have them removed, he is described replying to them with much severity, and as being of an inexorable disposition, *σερῶς ἀντιλεγοντός, ἢ γὰρ τὴν φύσιν ἀκαμπτῆς.* On this the Jews threatened to apply to Tiberius himself, whereupon Pilate began to fear, lest his various other misconducts should be reported to the Emperor.—*Τὸ τελευταῖον τοῦτο μάλισα αὐτὸν ἐξέτρα-
χυνε, καταδεισαντα μὴ τῷ οὐτὶ πρεσβευσαμένοι, καὶ τῆς
ἀλλῆς αὐτῆ ἐπιτροπῆς, ἐξιλεγχῶσι τὰς ὁμοδοκίας, τὰς
ὕβριας, τὰς ἀπαγὰς, τὰς αἰκίας, τὰς πηρίας, τὰς
ἁφρίτους καὶ ἐπ' ἀλλήλους φῶρας.*

Leg. ad Caium. p. 799. Ed. Col. Allob.

Josephus speaks of the murders committed on the Jews by Pilate, *ANTIQU. JUD. L. xviii. C. 5.*

160. ——— oft have they violated
The temple, &c.—]

Pompey, with several of his officers, entered not only into the holy place, but also penetrated into the holy of holies, where none were permitted by the law to enter, except the high-priest alone, once in a year, on the great day of expiation. Antiochus Epiphanes had before been guilty of a similar profanation. See 2 Macab. C. v. *Newton.*

165. *So did not Maccabeus, &c.—]*

The Tempter had noticed the profanation of the temple by the Romans, as well as that by Antiochus Epiphanes, king of Syria; and now he would infer, that Jesus was to blame for not vindicating his country against the one, as *Judas Maccabeus* had done against the other. He fled indeed into the wilderness from the persecutions of Antiochus, but there he took up arms against him, and obtained so many victories over his forces, that he recovered the city and sanctuary out of their hands, and his family was in his brother Jonathan advanced to the high priesthood, and in his brother Simon to the principality, and so they continued for several descents sovereign pontiffs and sovereign princes of the Jewish nation till the time of Herod the great: though their father Mattathias, (the son of John, the son of Simon, the son of Asmonæus, from whom the family had the name of Asmoneans,) was

no

Retir'd unto the desert, but with arms ;
 And o'er a mighty king so oft prevail'd,
 That by strong hand his family obtain'd,
 Though priests, the crown, and David's throne usurp'd,
 With Modin and her suburbs once content. 170
 If kingdom move thee not, let move thee zeal
 And duty ; zeal and duty are not slow,
 But on occasion's forelock watchful wait :

no more than a priest of the course of Joarib, and dwelt at Modin, which is famous for nothing so much as being the country of the Maccabees. See 1 Maccab. Josephus, Prideaux, &c. *Newton.*

171. *If kingdom move thee not—]*

Kingdom here, like *regnum* in Latin, signifies *kingly state*, the *circumstances of regal power*; or, as our Author in his Political works writes, *kingship*.

171. ———— *let move thee zeal]*

This is a bolder Latinism than is quite consonant with English Poetry. The same may be observed of the following passage, in the beginning of the NINTH Book of the PARADISE LOST.

——— Me, of these
 Nor skill'd nor studious, higher argument
 REMAINS. ————

And again, ii. 443,

——— what REMAINS HIM less
 Than unknown dangers and as hard escape?—

Dr. Johnson, in his life of Milton, observes that " he formed his style by a perverse and pedantic principle. He was desirous to use English words " with a foreign idiom. But such " adds the eminent biographer, " is the power of his poetry, that " his call is obeyed without resistance, the reader " feels himself in captivity to a higher and a nobler " mind, and criticism sinks in admiration."

173. *But on occasion's forelock watchful wait.]*

Spenser personifies Occasion, as an old hag with a grey *forelock*.

Her locks, that loathly were and hoary grey,
 Grew all afore, and loosely hung unroll'd ;
 But all behind was bald and worn away,
 That none thereof could ever taken hold ;

FAERY QUEEN, B. II. C. iv. St. iv.

And in Stanza 12, Sir Guyon

——— fast her hent

By the HOARE LOCKS THAT HUNG BEFORE HER EYES,

Spenser likewise, SONNET 70, gives Time the same forelock.

Go to my love, where she is careless laid,
 Yet in her winter's bower not well awake ;
 Tell her the joyous time will not be staid,
 Unless she do him by the FORELOCK take.

Shakespeare, in his OTHELLO, has

To take the safest OCCASION BY THE FRONT.

The Greek and Latin Poets also describe occasion, i. e. *time or opportunity*, " with a forelock."

Thus Phædrus, in his OCCASIO DEPICTA,

Calvus, COMOSA FRONTE, nudo corpore,
 Quem si occupâris, teneas ; elapsum semel
 Non ipse possit Jupiter reprehendere ; ———

And, in an Epigram on a statue of Time, in the ANTHOLOGIA ;

Ἡ δὲ κομὴ, τὶ κατ' ὄψιν ; ὑπανίστασθαι λαβίσθαι.
 Νη Δία. τὰ ῥέσθαι πρὸς τὶ φαλακρὰ πτεῖν ;
 Τοῦ γὰρ ἀπαξ πλὴν οὐδὲ παραβριζῶντα μὲ ποσειν,
 Οὐτὶς ἔδ' ἱμῶν δρᾶζεται ἐξοπιθῆν.

Thus

They themselves rather are occasion best ;
 Zeal of thy father's house, duty to free 175
 Thy country from her Heathen servitude.
 So shalt thou best fulfil, best verify
 The prophets old, who sung thy endless reign ;
 The happier reign, the sooner it begins :
 Reign then ; what canst thou better do the while ? 180

To whom our Saviour answer thus return'd.
 All things are best fulfill'd in their due time ;
 And time there is for all things, Truth hath said.
 If of my reign prophetic Writ hath told,
 That it shall never end, so, when begin, 185
 The Father in his purpose hath decreed ;
 He, in whose hand all times and seasons roll.
 What if he hath decreed that I shall first
 Be try'd in humble state, and things adverse,

Thus translated by Bergius ;

Quid crinita autem frons monstrat ? Ut obvia preñar.
 Cur calvum parte est posteriore caput ?
 Quod semel oblatum qui me permittit abire,
 Copia ei in reliquum non datur ulla mei.

175. *Zeal of thy father's house—*]

Psalm lxi. 9. *For the ZEAL OF THINE HOUSE
 hath eaten me up ;* which passage is applied in the
 New Testament (*John*, ii. 17.) to the zeal shewed
 by our Lord for the honour of his Father's house,
 when he drove the buyers and sellers out of the
 temple.

183. *And time there is for all things, Truth hath said]*

*To every thing there is a season, and a time to
 every purpose under the Heaven. Eccles. iii. 1.*

Newton.

187. *He in whose hand all times and seasons roll.]*

*It is not for you to know the TIMES AND THE
 SEASONS, which the Father hath put in his own
 power. Acts, i. 7.*

Newton,

187. ——— *times and seasons roll.]*

Thus Virgil ; *ÆN.* iii. 366.

—— *sic fata Deum rex*

Sortitur, VOLVITQUE vices—

And Claudian, in his Address to the Sun ;

*Sol, qui flammigeris mundum complexus habenis
 VOLVIS inexhausto redeuntia sæcula motu,
 Sparge diem meliore comâ—*

IN PROB. ET OLYB. CONS.

189. *Be try'd in humble state, and things adverse,]*

EXPLORANT ADVERSA VISOR—

SIL. ITAL. iv. 605.

By tribulations, injuries, insults, 190
 Contempts and scorns, and snares, and violence,
 Suffering, abstaining, quietly expecting,
 Without distrust or doubt, that he may know
 What I can suffer, how obey? Who best
 Can suffer, best can do; best reign, who first 195
 Well hath obey'd; just trial, ere I merit
 My exaltation without change or end.
 But what concerns it thee, when I begin
 My everlasting kingdom? Why art thou
 Solicitous? What moves thy inquisition? 200
 Know'st thou not that my rising is thy fall,
 And my promotion will be thy destruction?

192. *Suffering, abstaining, quietly expecting,
 Without distrust or doubt, that he may know
 What I can suffer, how obey? Who best
 Can suffer, best can do; best reign, who first
 Well hath obey'd;—]*

Thus, in the PARADISE LOST, xii. 561;

Henceforth I learn that to obey is best,
 And love with fear the only God, to walk
 As in his presence, ever to observe
 His Providence, and on him sole depend,
 * * * * *
 * * * * * that suffering for truth's sake
 Is fortitude to highest victory,
 And to the faithful death the gate of life;
 Taught this by his example whom I now
 Acknowledge my Redeemer ever blest.

195. ————— best reign, who first
 Well hath obey'd;—]

Here probably the Author remembered Cicero.
 —Qui bene imperat, paruerit aliquando necesse
 est; et qui modeste paret, videtur, qui aliquando
 imperet, dignus esse. DE LEG. iii. 2.

Newton.

The same sentiment, as Bp. Newton observes,
 occurs in Aristotle and Plato.—*Αλλα μιν επαινείται γα
 το δυνασθαι αρχειν η αρχισθαι, η πολιν δοκιμει η αρετη
 εις το δυνασθαι η αρχειν, η αρχισθαι καλως.* Aristot.
 POLITIC. iii. 4. “To be at once capable of
 “governing and ready to obey is praiseworthy;
 “neither is the truly excellent citizen more distin-
 “guished by his able government, than by his
 “exemplary obedience.” And again—*Ουκ εις εν
 αξιαι μη αρχεσθαι.* IBID. “He can never be fit
 “to reign, who has never himself been practised
 “in obedience.”—Plato also (DE LEG. vi. p. 762.
 Ed. Ser.) lays it down as an incontrovertible truth—
ως ο μη δουλευσας ουδ' αν δεσποτης γενοιτο αξιος επαινεσθαι
 “that he, who has never been in the situation of
 “a subject, will never make a meritorious ruler.”

201. *Know'st thou not that my rising is thy fall,]*

Alluding to the rising and setting of opposite
 stars.—Milton, in the first Book of this Poem, terms
 our Lord

— our morning-star, then in his rise,—

294.

To

'To whom the Tempter, inly rack'd, reply'd.
 Let that come when it comes, all hope is lost
 Of my reception into grace: what worse? 205
 For where no hope is left, is left no fear:
 If there be worse, the expectation more
 Of worse torments me than the feeling can.
 I would be at the worst: worst is my port,
 My harbour and my ultimate repose; 210
 The end I would attain, my final good.
 My error was my error, and my crime
 My crime; whatever, for itself condemn'd;
 And will alike be punish'd, whether thou
 Reign, or reign not; though to that gentle brow 215
 Willingly could I fly, and hope thy reign,
 From that placid aspect and meek regard,
 Rather than aggravate my evil state,
 Would stand between me and thy Father's ire,

206. *For where no hope is left, is left no fear:]*

Milton here, and in some of the following verses, plainly alludes to part of Satan's fine soliloquy, in the beginning of the FOURTH Book of the PARADISE LOST;

So farewell hope, and, with hope, farewell fear?
 Farewell remorse! All good to me is lost:
 Evil, be thou my good! —————

Thyer.

217. *From that placid aspect—]*

Spenser, Shakespeare, and the poets of that time, I believe, uniformly wrote *aspect* thus accented on the second syllable; as Milton has likewise always done in his Paradise Lost.—I cannot forbear citing one instance on account of the exquisite beauty of

the passage. It is a similar description of the same Divine Person, who had just been offering himself a ransom for man.

His words here ended, but his MEER ASPECT
 Silent yet spake, and breath'd immortal love
 To mortal man —————

PARADISE LOST, iii. 265.

And Vida makes Mary, in her Lamentation at the foot of the cross, particularly refer to our Lord's *placid*, or *meek*, aspect;

Heu! quem te, pater, aspicio? Tuane illa SERENA
 LUCE MAGIS FACIES ASPECTU GRATA? —————

CHRISTIAD, v. 860.

219. *Would stand between me and thy Father's ire,]*

U 2

Milton

(Whose ire I dread more than the fire of Hell,) 220
 A shelter, and a kind of shading cool
 Interposition, as a summer's cloud.
 If I then to the worst that can be haste,
 Why move thy feet so slow to what is best,
 Happiest, both to thyself and all the world, 225
 That thou, who worthiest art, should'st be their king?
 Perhaps thou linger'st, in deep thoughts detain'd
 Of the enterprise so hazardous and high;
 No wonder, for, though in thee be united
 What of perfection can in man be found, 230
 Or human nature can receive, consider,
 Thy life hath yet been private, most part spent
 At home, scarce view'd the Galilean towns,
 And once a year Jerusalem, few days'
 Short sojourn: and what thence could'st thou observe? 235
 The world thou hast not seen, much less her glory,
 Empires, and monarchs, and their radiant courts,

Milton in one of his earliest poems, an Ode
 ON THE DEATH OF A FAIR INFANT, has a
 similar expression.

But oh! why didst thou not stay here below
 To bless us with thy heaven-lov'd innocence,
 To slake his wrath whom sin hath made our foe,
 To turn swift-rushing black perdition hence,
 Or drive away the slaughtering pestilence,
 TO STAND 'TWINX US AND OUR DESERVED SMART?

221. ——— a kind of shading cool
Interposition, as a summer's cloud.— STANZA 10.

In the TWENTY-FIFTH Chapter of Isaiah, the
 Prophet addressing God, terms him *a strength to*

*the poor, a strength to the needy in his distress, a
 refuge from the storm, A SHADOW FROM THE
 HEAT, V. 4.*

235. *And once a year Jerusalem—*]

At the feast of the passover. Luke, ii. 41.

Newton.

237. *The world thou hast not seen, much less its glory,]*

*Again the Devil taketh him up into an exceeding
 high mountain, and sheweth him all the kingdoms of
 the world, and THE GLORY OF THEM. Mat. iv. 8.*

Best

Best school of best experience, quickest insight
 In all things that to greatest actions lead.
 The wisest, unexperienc'd, will be ever 240
 Timorous and loath, with novice modesty,
 (As he, who seeking asses, found a kingdom,)
 Irresolute, unhardy, unadventurous :
 But I will bring thee where thou soon shalt quit
 Those rudiments, and see before thine eyes 245
 The monarchies of the earth, their pomp and state ;
 Sufficient introduction to inform
 Thee, of thyself so apt, in regal arts,
 And regal mysteries ; that thou may'st know
 How best their opposition to withstand. 250

WITH that, (such power was given him then,) he took
 The Son of God up to a mountain high.
 It was a mountain at whose verdant feet

242. (*As he who seeking asses found a kingdom,*)
 Saul, seeking his father's asses, came to Samuel,
 and by him was anointed king. 1 Sam. ix.
Newton.

253. *It was a mountain, &c.—*

All that the Scripture saith is, that the Devil took Jesus up *into an exceeding high mountain* (Mat. iv. 8) ; which commentators generally suppose to have been one of the mountains in the neighbourhood of Jerusalem, or near the wilderness. The Ancients speak little concerning it ; but the Moderns imagine it to have been the mountain Quarantania, as it is now called. Mr. Maundrell, in his *Journey from Aleppo to Jerusalem*, speaking of the plain of Jericho, says, “ we descended into “ it, after about five hours march from Jerusalem.

“ As soon as we entered the plain, we turned up
 “ on the left hand, and, going about one hour
 “ that way, came to the foot of the Quarantania ;
 “ which they say is the mountain into which the
 “ Devil took our blessed Saviour, when he tempted
 “ him with that visionary scene of all the kingdoms
 “ and glories of the world. It is, as St. Matthew
 “ stiles it, an exceeding high mountain, and in its
 “ ascent not only difficult but dangerous.”——But
 this is all conjecture ; and, as the Scripture has not
 specified any particular place, the poet was at liberty
 in this point to suit it to his own fancy. By his
 description here he must mean Mount Taurus, for
 he describes it exactly in the same manner as Strabo
 has described that part of Mount Taurus which
 divides the greater Armenia from Mesopotamia,

A spacious plain, outstretch'd in circuit wide,
Lay pleasant; from his side two rivers flow'd,

255

and which contains the sources of the Euphrates and Tigris. Το δ' οὖν νοτιωτάτων (βορειωτάτων) μαλιστα εἰν ὁ Ταύρος ἱριζῶν τὴν Ἀρμενίαν ἀπὸ τῆς Μισοποταμίας. Ἐντεῦθεν δ' ἀμφοτέρωθεν ρέουσιν εἰς τὴν Μισοποταμίαν ἐγκυκλιόμηναι ποταμοί. Strabo, L. xi. p. 521.

Newton.

That part of Mount Taurus which bounds Mesopotamia on the north, we learn from Strabo, was sometimes called simply Mount Taurus, and sometimes the Gordyæan mountains; in the middle of which, nearly above Nisibis, stood Mount Masius. But this mountainous range does not contain the sources either of the Euphrates or Tigris; although from every part of it lesser contributory streams flow into each of these rivers. In the passage cited by Bp. Newton from Strabo, *ρῆσιν* signifies only that the two rivers *flow through, or amongst*, these mountains, and not that they *spring, or have their sources*, in them. That such is here the sense of *ρῆσιν* appears from another passage of the same ancient geographer in this part of his work, where, having traced the course of Mount Taurus eastward to the Euphrates, he speaks of the continuity of these mountains being no further interrupted than by the course of the river as it *flows through the middle of them*—οὐκ οὐκ ὁρᾷ τῶν τοῦ ποταμοῦ μετὰ τὴν ὁρᾷ τῶν περὶ τὴν Περσίδα, πλὴν ὅσον διακοπὴν ΠΕΩΝ δια μέσων ὁ ποταμός. Indeed Strabo is very particular in pointing out the original sources of these two rivers. The springs of the Tigris he fixes in the southern side of Mount Niphates, which is considerably north-east of Mount Masius and the Gordyæan mountains; and the prime source of the Euphrates he carries very far north, (as Ptolemy had also done,) and affirms that the springs of the two rivers are two thousand five hundred *stadia*, (which is above four hundred miles), distant from each other. Possibly there is some error here, as Eustathius, (on Dionysius, V. 985.) says they are only one thousand five hundred *stadia* apart. As the mountains, which constitute the head or northern boundary of Mesopotamia, incline to the south, and

are absolutely the most southern part of the whole ancient Taurus, the lower end of Mount Amanus alone excepted, they are justly described by Strabo, *νοτιωτάτων*; and why Bp. Newton should give *βορειωτάτων*, as an hypothetical emendation in a parenthesis, or why Xylander should render the passage "*maxime ad septentriones accedens*," I do not comprehend. Mount Masius, or any projecting elevation of that ridge, would have been no improper point for viewing a great part of this geographical scene. Milton might therefore, not without reason, be supposed to have followed Strabo as cited by Bp. Newton: and indeed "from his "side two rivers "flow'd" seems almost an exact translation of *ἐντεῦθεν εἰς ἀμφοτέρωθεν ρέουσιν*, &c.—But still, all circumstances considered, I conceive this was not the exact spot which he had selected in his mind for his "specular mount." We must recollect that, at the conclusion of the THIRD Book of his PARADISE LOST, he makes Satan, in his way to Paradise, alight on the top of Mount Niphates; and, while he is there, it is said that Eden

— in his view

Lay pleasant. — — —

That he fixed upon Mount Niphates in that place for Satan to light upon, and from thence to survey Eden, was certainly owing to his considering it as the most elevated range of this part of Mount Taurus; and, that it was so, he collected from Strabo, who, having traced the course of the mountain from the Euphrates eastward, or rather north-east, and having described the Gordyæan mountains as being higher than any parts which he had before considered, says, "from thence it rises "still higher, and is distinguished by the name of "Niphates,"—*ἰσχυρὰ πλεον ἐξαιρείται, καὶ καλεῖται Νιφάτης*.—The object of the poet, in this part of the PARADISE REGAINED, certainly was to select a point of Mount Taurus inclining to the south east, but sufficiently central and elevated to command the Caspian sea, Artaxata, and other places specified,

The one winding, the other strait, and left between
Fair champain with less rivers intervein'd,

specified, that lay directly, or nearly, north. Mount Niphates most particularly suited his purpose, and will, I imagine, be found to agree perfectly with all his descriptions. It may be observed also that it rises immediately above Assyria, which is the first country shewed to our Lord. As to what is said, that *from its side two rivers flow'd*, the sources of the Tigris, it is agreed, were in the southern side of this mountain; and several ancient authors have supposed the Euphrates and Tigris to spring from the same source. Sallust affirms this in a fragment preserved by Seneca; "Sallustius, auctor certis-
"simus, asserit TIGRIN ET EUPHRATEM UNO
"FONTE MANARE in Armenia, qui per diversa
"euntes longius dividantur, spatio medio relicto
"multorum millium; quæ tamen terra, quæ ab
"ipsis ambitur, Mesopotamia dicitur."—Boethius likewise, (CONS. PHILOSOPH. L. v.) says positively,

Tigris et Euphrates UNO SE FONTE resolvunt;

And Lucan, L. iii. 256.

Quaque caput rapido tollit cum Tigride magnus
Euphrates, quos NON DIVERSIS FONTIBUS edit
Persis;—————

on which passage Grotius observes, that *non diversis* means *parum distantibus*, but adds "vulgo
"tamen creditum unum habuisse fontem." It is also observable that one principal source of the Euphrates, according to Strabo, was in Mount Abus, at no considerable distance north of Mount Niphates. Neither has the prime source of this river been carried by other geographers so far north, as Strabo and Ptolemy have inclined to place it.—It may be further remarked, that the descriptions of the Poet in other respects point out Niphates as the "specular mount," in preference to Mount Masius or any point of the Taurus between that mountain and the Euphrates; as in such a station, the verse describing the extent of the Assyrian empire,

As far as Indus east, Euphrates west,
seems highly improper, when the speaker was stand-

ing so near the very bank of the last river.—Besides had the spectators of this geographical scene been placed on Mount Masius, or any point of the mountains immediately at the head of Mesopotamia, the plain "at the feet of these mountains" would have been *only* Mesopotamia. But the Poet positively distinguishes between Mesopotamia and his *great plain*, that lay at the foot of that vast range of Mount Taurus of which Mount Niphates may be considered as the highest and most central point. The latter he describes

A spacious plain outstretch'd in circuit wide;

while the former he places between its two rivers, and terms it

Fair champain with less rivers intervein'd.

253. *It was a mountain, at whose verdant feet
A spacious plain, outstretch'd in circuit wide,
Lay pleasant;—*]

It was a hill

Of Paradise the highest, from whose top
The hemisphere of earth, in clearest ken,
STRETCH'D OUT TO THE AMPLEST REACH OF
PROSPECT LAY.

PARADISE LOST, xi. 377.

256. *The one winding, the other strait—*]

Strabo, speaking of these two rivers, says the Euphrates "is the largest, and passes through a
"greater tract of country with a winding stream."
Εστὶ δὲ μείζων ὁ Εὐφράτης, καὶ πλείω διεξίσι χωρὰν, σκελιῶ τῷ περιεργῷ.—L. xi. p. 521.—And Dionysius describes it flowing at first for a considerable way directly southward, then making several windings eastward, before it passes through Babylon;

————— πρῶτον μὲν ἀπ' ὄρειος Ἀρμενίου
Μακρὸς ἐπὶ ἰσθμῷ ἰσίου, πάλιν δ' ἀρχαῖως ἐλιξας
Αἰτὴν ἡλίου, μισθὴν Βαβυλῶνα περιήσας, ———

978.

Statius gives it the epithet *vagus*, 5 SYLV. i. 89.

Quid VAGUS EUPHRATES, quid ripa binominis Istri.

The rapidity of the Tigris, and the straitness of its course, are noticed by Dionysius;

————— καταμῶν

Then meeting join'd their tribute to the sea:
 Fertile of corn the glebe, of oil, and wine;
 With herds the pastures throng'd, with flocks the hills; 260

—— ποταμῶν ὡκίσος ἀπαυτων

Τίγρις εὐρρείτης φέρεται, ροὴν ἴσον ἐλαυνει.

983.

257. ————— with less rivers intervein'd,]

The word *intervein'd* may here serve as a clue to lead us to a passage, which was very probably in Milton's mind in this place. Quintus Curtius, having spoken of the great fertility of the country between the Euphrates and the Tigris, adds, "Causa fertilitatis est humor, qui ex utroque amne manat, toto fere solo propter VENAS AQUARUM resu-
 " dante. L. v. C. i.

258. Then meeting join'd their tribute to the sea:]

Strabo describes these two rivers, after having encircled Mesopotamia, joining their streams near Babylon, and flowing into the Persian Gulph: συναπτοντες ἀλλήλοις ἑγγυς κατὰ τὴν Βαβυλωνίαν, ἵδ' ἀκρίδοντες εἰς τὴν κατὰ Περσας θαλάτταν. L. xi. p. 521.

259. Fertile of corn the glebe, of oil and wine;]

Thus PARADISE LOST, xii. 18.;

Laboring the soil, and reaping plenteous crop,

CORN, WINE, AND OIL; ———

And Ovid, 2. AMOR. xvi. 19.;

TERRA FERAX CERERIS, multoque feracior UVÆ;

Dat quoque SACCIFERAM PALLADA gratus ager.

Corn, wine, and oil, are very frequently joined together in Scripture, as the productions of the earth most necessary to the support of human life, or most conducive to its gratification. Deut. vii. 13. xi. 14. 2 Chron. xxxii. 28.—Psalm iv. 7.—civ. 15. In Jotham's Fable (Judges, ix.) the vine and the olive are introduced as two of the most valuable trees. It is there said of wine that it *cheereth God and Man*, that is, the high and low, princes and peasants, all conditions of men; and of oil, that by it they *honour God and Man*; they used it in their sacrifices, they made oblations of it, and anointed with it the priests, their garments, and all their

holy things; they also anointed kings with it, and any great persons to whom they meant to do honour. Oils and unguents were much in use throughout the East, at all entertainments. Hence the Psalmist, in acknowledgment of God's bounty to him, says, *thou anointest my head with oil, my cup runneth over.* Psalm xxiii. 5. And (Luke, vii. 46.) our Lord says to the Pharisee, at whose house he was entertained, *Mine head with oil thou didst not anoint.*

Bp. Newton, conceiving this description of the fertility of the country to refer only or principally to Mesopotamia, cites the following passage from Dionysius, as copied here by Milton. The geographical poet had been speaking of the country between the Euphrates and the Tigris.

Οὐ μὲν τοι κείνης γε τομῆς ἀνοσσάτο βύτης,
 Οὐδ' ὅστις συρίγγι κερυνύχα Παιὰ γεραιῶν,
 Μηλοῖς ἀργαυλοῖσιν ἐφισπείλαι· ὅδε μὲν ὕλην
 Παντοίῃσι φυτοεργῶς ἀνὴρ ἀβείρισσάτο καρπῶν.

No herdsman ere those pastures rich disdain'd;
 No shepherd swain, who, on his flocks afield,
 Tending, attunes his vocal reed to Pan
 The horn-hoof'd Deity; no planter scorns,
 As worthless his regard, the trees that here
 With fruits of various kinds abundant rise.

Quintus Curtius likewise notices the peculiar fertility of the "fair champain," between the two rivers. "Inter Tigrim et Euphratem jacentia tam uberi et pingui solo sunt, ut a pastu repelli pecora dicantur, ne satietas perimat." L. v. 1.—And Strabo terms Mesopotamia εὐβοτος χώρα, ἢ εὐεργής, a country abounding in pastures and rich vegetation. L. xvi. p. 747.—But the greater part of this "large prospect," at least of those countries which lay east of Mesopotamia as far as India, is well entitled to this description of fertility, either considered figurative, or literal; as both ancient and modern accounts combine to shew.

Huge

Huge cities and high tower'd, that well might seem
The seats of mightiest monarchs ; and so large
The prospect was, that here and there was room
For barren desert, fountainless and dry.

To this high mountain' top the Tempter brought 265
Our Saviour, and new train of words began.

WELL have we speeded, and o'er hill and dale,
Forest and field and flood, temples and towers,
Cut shorter many a league ; here thou behold'st
Assyria, and her empire's ancient bounds, 270
Araxes and the Caspian lake ; thence on
As far as Indus east, Euphrates west,

261. *Huge cities and high-tower'd—*

So also in the ALLEGRO, 117.

TOWER'D CITIES please us then, —

Turritæ urbes is very common amongst the Latin
poets. *Thyer.*

Ευποργος πολις is no less common with the Greek
Authors. Thus Hesiod,

—— Παρά δ' ΕΥΗΥΡΓΟΣ πολις ἀνδρῶν.

SCUT. HERCUL. 270.

Whence, PARADISE LOST, xi. 640.

CITIES OF MEN with LOFTY GATES and TOWERS.

Milton also, in his FIRST ELEGY, thus speaks
of London ;

Tuque urbs Dardaniis, Londinum, strueta colonis,
TURRIGERUM late conspicienda CAPUT.

264. *For barren desert fountainless and dry.* 73.

Fountainless, a word of much effect, was probably
suggested by the Greek *ανυδρος*.—Diodorus Siculus
speaking of the Arabia Deserta, terms it *ερημος και
ανυδρος* ; and Strabo describes the parts of Mesopo-
tamia, that lay most southward, *ανυδρα και λυπρη
οιτα*.

268. ————— *temples and towers,]*

Thus in the succeeding Book, V. 33 :

On each side an imperial city stood,

With TOWERS AND TEMPLES proudly elevate——

and in our Author's most beautiful SONNET, *When
the assault was intended against the city.*

Lift not thy spear against the Muses' bower ;

The great Emathian conqueror bid spare

The house of Pindarus, when TEMPLE AND TOWER,

Went to the ground ; —————

Mr. Warton observes that TEMPLE AND TOWER
is a frequent combination in the old metrical
romances.

269. ————— *here thou behold'st*

Assyria and its empire's ancient bounds,

Araxes and the Caspian lake ; thence on &c.]

The situation of Mount Niphates, it has been
already observed, was particularly adapted for
this view, in which the Poet traces accurately
the bounds of the Assyrian Empire in its greatest
extent ; *the river Araxes and the Caspian Lake* to
the north ; *the river Indus* to the east ; *the river
Euphrates* to the west, and *oft beyond* as far as the
Mediterranean ; and *the Persian Bay and the De-
serts of Arabia* to the south.

And oft beyond ; to south the Persian bay,
 And, inaccessible, the Arabian drouth :
 Here Nineveh, of length within her wall

275

274. — *inaccessible*—]

Solinus describes in a similar manner the most desert parts of Africa. Speaking of the boundaries of the province of Cyrene, he says, " A tergo
 " barbarorum varix nationes, et SOLITUDO IN-
 " ACCESSA. — C. 30.

274. — *the Arabian drought* :—]

This figure of speech is equally bold and of fine effect. We might suppose it suggested by Virgil's

HINC DESERTA SITI RESIO, —
 ÆN. iv. 42.

Or by Lucan's

— calidas LIBYÆ SITIENTIS arenas.

Or still more by a description of the wilderness of Barca in Silius Italicus, who terms it

— BARCE SITIENTIBUS ARIDA VENIS.
 iii. 251.

But, by adopting the reading of the elder editions, we find the very phrase in a passage of the last-mentioned poet :

Hic, contra LIBYCAMQUE SITIM Caurosque furentes,
 Cernit devexas Lilybæon nobile Chelas.
 xiv. 74.

It is true, in Drakenborch's edition, where this reading is noticed, it is branded with a " Pessime
 " priscæ editiones : " but, had every copy united in reading *Libyamque situm*, surely there is a prosaic flatness in the words, totally inconsistent with the rest of the description. *Libyca SITIS* would be much more consonant to the *Cauri furentes* and the *Nobile Lilybæon*.

I cannot forbear inserting here a citation from a poet of our own country, contemporary with Milton, where a description of the " sandy desert " is given in the same bold style. I cite the passage more at large than is necessary, from an opinion that the whole of it must be acceptable to the reader of taste. It is taken from the *Address to the Deity*, which concludes the Poems of *George Sandys*,

printed in 1653, under the title of A PARAPHRASE ON DIVINE POEMS. The Author had been a great traveller ; and published his Travels in *Turkey*, *Egypt*, and the *Holy Land*.

O who hath tasted of thy clemency
 In greater measure, or more oft than I ?
 My grateful verse thy goodness shall display,
 O thou that went'st along in all my way,
 To where the morning with perfumed wings
 From the high mountains of Panchæa springs ;
 To that new-found-out world, where sober night
 Takes from the Antipodes her silent flight ;
 To those dark seas, where horrid winter reigns
 And binds the stubborn floods in icy chains ;
 To Libyan wastes, WHOSE THIRST NO SHOWERS
 ASSUAGE,
 And where swoln Nilus cools the lion's rage.

Sandys was the translator of Ovid. Part of this volume of Poems consists of a *Paraphrase of the Psalms* ; with tunes composed by Lawes, who originally set the songs in Comus to music. This paraphrase Mr. Warton, in a Note on Milton's *Sonnet addressed to Lawes*, justly terms admirable. There is also a *Paraphrase of the Book of Job*, in so masterly a style, that it may be well doubted if any poet of the succeeding century has surpassed it in a similar attempt.

275. *Here Nineveh, &c.*—]

This city was situated on the Tigris ; of length, *i. e.* of circuit, *within her wall several days journey* ; according to Diodorus Siculus, Lib. ii. its circuit was sixty of our miles, and in Jonah, ii. 3. it is said to be *an exceeding great city of three days journey*, twenty miles being the common computation of a day's journey for a foot-traveller : *built by Ninus old*, after whom the city is said to be called *Nineveh* ; of that first golden monarchy the seat, a capital city of the Assyrian empire, which the poet stiles *golden monarchy*, probably in allusion to the *golden bead* of the image in Nebuchadnezzar's dream of the four empires ; *and seat of Salmanassar*, who in the reign

Several days journey, built by Ninus old,
 Of that first golden monarchy the seat,
 And seat of Salmanassar, whose success
 Israel in long captivity still mourns ;
 There Babylon, the wonder of all tongues,
 As ancient, but rebuilt by him who twice
 Judah and all thy father David's house
 Led captive, and Jerusalem laid waste,

280

reign of Hezekiah king of Judah carried the ten tribes captive into Assyria seven hundred and twenty-one years before Christ, so that it might now be properly called a *long captivity*. *Newton*.

277. — *that first golden monarchy—*]

Golden is here generally descriptive of the splendor of monarchy. It may refer to what is said in history of the magnificence of the kings of Persia, their *golden palaces, golden thrones, golden beds, &c.*

Thus, PARADISE LOST, ii. 3.

Or where the gorgeous east, with richest hand,
 SHOWERS ON HER KINGS BARBARIC PEARL AND
 GOLD.

Golden might also have a political reference to Milton's apprehensions of the great expences of monarchy; with respect to which, in justifying his republican principles, he had said that "the trappings of a monarchy would set up an ordinary commonwealth."

280. *There Babylon, &c.—*]

As Nineveh was situated on the river Tigris, so was Babylon on the Euphrates; *the wonder of all tongues*, for it is reckoned among the seven wonders of the world; *as ancient* as Nineveh, for some say it was built by Belus, and others by Semiramis, the one the father, and the other the wife, of Ninus, who built Nineveh; *but rebuilt by him*, i. e. whoever built it, it was rebuilt, and enlarged, and beautified, and made one of the wonders of the

world by Nebuchadnezzar, (*Is not this great Babylon that I have built, &c.* Dan. iv. 30.); *who twice Judah led captive*, in the reign of Jehoiakim, 2 Kings, xxiv. and eleven years after in the reign of Zedekiah, *and laid waste Jerusalem*, 2 Kings. xxv; in which desolate condition it lay many years, *till Cyrus set them free*, and restored the Jews to their country again, Ezra, i. and ii. *Newton*.

280. ————— *the wonder of all tongues,*]

In the PARADISE LOST, i. 693, Milton speaks of those who

————— WONDERING TELL

Of Babel, and the works of Memphian king; —

That Babylon was reckoned among the seven wonders of the world is noticed by Strabo, who ascribes this to the great height and solidity of its walls; διοτι των ιπτα θεαματων λεγεται. L. xvi. p. 738.—Diodorus Siculus describes the height of the walls as incredible to those who had only heard it reported; το δ' υψος απιστον τοις ακουσι. L. ii. Pomponius Mela terms Babylon "urbs MIRÆ magnitudinis." L. i. C. 11.—Quintus Curtius speaking of this city, when it surrendered to Alexander, says, "ipsius urbis pulchritudo ac vetustas, non regis modo, sed etiam omnium oculos in semet haud immerito convertit." L. v. C. 1.—And Herodotus says it was adorned with a magnificence at that time unexampled; —εκεκοσμητο δε ως οδισι αλλο πολισμα των ημεις ιδμεν. L. i. p. 84. Ed. Wesseling.

Till Cyrus set them free; Persepolis,
His city, there thou seest, and Baëtra there;
Ecbatana her structure vast there shews,
And Hecatompylos her hundred gates;
There Susa by Choaspes, amber stream,

285

284. ————— Persepolis,
His city,—]

The city of Cyrus; if not built by him, yet by him made the capital city of the Persian Empire.

Newton.

Pliny (L. vi. C. 26.) terms Persepolis, *Persici regni caput*; and Diodorus Siculus, L. 17. *μητροπολιν της Περσων βασιλειας*. Ælian says that Cyrus built a palace there. DE ANIMAL. L. i. C. 59.

285. ————— Baëtra there;—]

The chief city of Bactriana a province of Persia, famous for its fruitfulness; mentioned by Virgil, GEORG. ii. 136.

Newton.

286. Ecbatana her structure vast there shews,]

Ancient historians speak of Ecbatana, the metropolis of Media, as a very large city. Herodotus compares it to Athens, L. i. C. 98; Strabo calls it a great city, *μεγαλη πολις*, L. ii; and Polybius, L. 10. says it greatly excelled other cities in riches and magnificence of buildings.

Newton.

The walls of Ecbatana (*Judith*, C. i. V. 2,) were built with stones three cubits broad and six long; their height in the whole being seventy cubits, and their breadth fifty. Supposing the cubit to have been only a foot and half, this made them one hundred and five feet high, and seventy-five broad. These walls were, however, destroyed by Esar-haddon, during the life-time of Deioces who had built them, and who died six hundred and forty-nine years before Christ, having reigned over Media fifty-three years. Deioces, in *Judith*, is called by the name of Arphaxad, and Esar-haddon by that of Nabuchodonosor. See Prideaux, Part i. Book 1.

287. And Hecatompylos her hundred gates;—]

The name signifies a city with an hundred gates; and so the capital city of Parthia was called, *Ἑκατομπυλον το τωι Παρθυκιωι βασιλειωι*. Strabo. L. xi. p. 514.

Newton.

288. Susa by Choaspes,—]

Susa, the Shushan of the holy scriptures, and the royal seat of the kings of Persia, who resided here in the winter and at Ecbatana in the summer, was situated on the river *Choaspes*, or Eulæus, or Ulai as it is called in Daniel; or rather on the confluence of these two rivers, which meeting at Susa form one great river, sometimes called by one name, and sometimes by the other.

Newton.

Dionysius describes the Choaspes flowing by Susa,

— παρα τι ρειων χθονα Σουσων.

1075.

288. ————— amber stream,]

Thus in the PARADISE LOST, iii. 358.

And where the river of bliss through midst of heaven
Rolls o'er Elysian flowers her AMBER STREAM;—

where Bp. Newton observes that the clearness of amber was proverbial with the ancients, and cites

— ΑΛΕΚΤΡΙΝΟΝ υδωρ.

Callimach. HYMN AD CERE. 29.

And Virgil. GEORG. iii. 522.

— non qui per saxa volutus

PURIOR ELECTRO campum petit amnis:—

Sabrina the River-Goddess, in COMUS, is addressed, Ver. 863, as having

— AMBER-DROPPING hair;

where Mr. Warton observes that her hair *drops amber*, because, in the poet's idea, her stream was supposed to be transparent.

The

The drink of none but kings ; of later fame,
Built by Emathian or by Parthian hands,

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289. *The drink of none but kings—*]

If we examine it as an historical problem, whether the kings of Persia alone drank of the river *Choaspes*, we shall find great reason to determine in the negative. We have for that opinion the silence of many authors, by whom we might have expected to have found it confirmed, had they known of any such custom. Herodotus, Strabo, Tibullus, Ausonius, Maximus Tyrius, Aristides, Plutarch, Pliny the elder, Athenæus, Dionysius Periegetes, and Eustathius, have mentioned Choaspes, (or Eulæus,) as the drink of the kings of Persia or Parthia, or have called it βασιλικὸν ὕδωρ *regia lymphæ*, but have not said that they alone drank of it. I say *Choaspes* or *Eulæus*, because some make them the same, and others counted them different rivers. The silence of Herodotus ought to be of great weight, because he is so particular in his account of the Persian affairs; and, next to his, the silence of Pliny, who had read so many authors, is considerable. Though it can hardly be expected that a negative should be proved any other way than from the silence of writers, yet so it happens that Ælian, if his authority be admitted, affords us a full proof that the water of *Choaspes* might be drunk by the subjects of the kings of Persia. *ταταελλαφοδιαεἰπέτοτῷΞεξῇπολυτελείαςκαιαλαζονείαςπεπληρωμένα,καιενκαιὕδωρἠκολοθεῖτοεκτῆΧοασπῆς. Επειδ'εντινιερημῷτοπῷεδιψῆσαν,εδιπωτῆςθεραπειαςἡκεσῆς,εκῆρυχθητῷστρατοπέδῳ,εἰτιςεχειὕδωρ εκτῆΧοασπῆς,ἵναδωβασιλεῖπωιν. Καιεὐρεθητιςβραχυκαιλίσσασπῶςεχων. ΕπειεντῷτοὸΞεξῆς,καιευεργέτηντῷδούλῳενομισεν,ὅτιαναπωλέοτῇδιψῇ,εἰμηεκείνοεὐρεθη. In the carriages which followed Xerxes, there were abundance of things which served only for pomp and ostentation; there was also the water of Choaspes. The army being oppressed with thirst in a desert place, and the carriages not being yet come up, it was proclaimed that if any one had of the water of Choaspes, he should give it Xerxes to drink. One was found who had a little, and that not sweet. Xerxes drank it, and accounted him who gave it him a benefactor, because he had perished*

with thirst, if that little had not been found. Var. Hist. xii. 40. Mention is made indeed by Agathocles of a certain water, which none but Persian kings might drink; and if any other writers mention it, they take it from Agathocles. We find it in Athenæus: *Αγαθοκλῆς ἐν Περσείαις φησὶν εἶναι καὶ χρύσεον καλούμενον ὕδωρ· εἶναι δὲ τῷτο λιβάδας ἐδόμηνοντα, καὶ μηδὲνα πίνειν ἀπ' αὐτοῦ ἢ μόνον βασιλεῖα καὶ τῷ πρεσβυτάτῳ αὐτοῦ τῶν παιδῶν· τῶν δὲ ἄλλων ἐὰν τις πινῇ, θανάτου ἢ ζημίας.* *Agathocles says that there is in Persia a water called golden; that it is seventy streams, that none drinks of it except the king and his eldest son, and that if any other person does, death is the punishment.* It does not however appear, that the golden water and *Choaspes* were the same. Eustathius, having transcribed this passage from Agathocles, adds:—*Ζητήσας δὲ εἰ καὶ τὸ Χοασπεῖον ὕδωρ, ὅπερ ἐπὶ τῷ στρατοπέδῳ ὁ Περσῶν βασιλεὺς, τοιαύτην ἐπιτιμὴν κηρεῖα ἐφείλετο.*—*Quære, whether the water of Choaspes, which the Persian king drank in his expeditions, was forbidden to all others under the same penalty.* Eustathius in Homer. *Iliad.* γ, p. 1301. Ed. Basil. It may be granted, and it is not at all improbable, that none besides the king might drink of that water of *Choaspes*, which was boiled and barreled up for his use in his military expeditions. Solinus indeed, who is a frivolous writer, says “*Choaspes ita dulcis est, ut Persici reges quamdiu intra ripas Persidis fluit solis sibi ex eo pocula vindicarint.*” Milton therefore, considered as a poet, with whose purpose the fabulous suited best, is by no means to be blamed for what he has advanced; as even the authority of Solinus is sufficient to justify him. *Jortin.*

All Dr. Jortin's proofs, with many more, as Mr. Warton observes, (Note on *COMUS*,) V. 912, are to be found in Brissonius, *DE PRINCIPAT. PERS.* L. 1.

Eustathius, in his Commentary on Dionysius, *PERIEGES.* 1073., says the King of Persia drank no other water but that of the river Choaspes. *τὸ ὕδωρ Χοασπῶν βασιλικὸν τῶν, ἐξ αὐτοῦ γὰρ μόνον πίνουσιν*

ὁ τῶν

The great Seleucia, Nisibis, and there
 Artaxata, Teredon, Ctesiphon,
 Turning with easy eye, thou may'st behold.
 All these the Parthian, (now some ages past,

ἡ τῶν Περσῶν βασιλεὺς. Herodotus also positively asserts the same. τῇ μεγῇ πινεὶ βασιλεὺς, καὶ ἀλλὰ ἑδὲνος ποταμῷ. L. 1. p. 89. Edit. Wesseling; where it should be observed that a various reading of μέγας for μέγα is exhibited. but condemned as *sine causâ*.

289. ————— of later fame,
 Built by Emathian, or by Parthian hands,
 The great Seleucia, Nisibis, and there
 Artaxata, Teredon, Ctesiphon,]

Cities of later date, built by Emathian hands, that is, Macedonian; by the successors of Alexander in Asia. *The great Seleucia*, built near the river Tigris by Seleucus Nicator, one of Alexander's captains, and called *great* to distinguish it from others of the same name; *Nisibis*, another city upon the Tigris, called also *Antiocha*, *Antiochia quam Nisibin vocant*. Plin. vi. 16. *Artaxata*, the chief city of Armenia, seated upon the river Araxes, *juxta Araxem Artaxate*. Plin. vi. 10. *Teredon*, a city near the Persian bay, below the confluence of Euphrates and Tigris, *Teredon infra confluentem Euphratis et Tigris*. Plin. vi. 28. *Ctesiphon*, near Seleucia, the winter residence of the Parthian kings, Strabo. L. xvi. p. 743. Newton.

292. *Artaxata*—]

Strabo, L. xi. p. 528. says that Artaxata was built by Hannibal, for Artaxas; who, after being general to Antiochus the Great, became king of Armenia.

294. *All these the Parthian, (now some ages past
 By great Arsaces led, who founded first
 That empire,) under his dominion holds,
 From the luxurious kings of Antioch won.*]

All these cities, which before belonged to the Seleucidæ or Syro-Macedonian princes, sometimes called *kings of Antioch*, from their usual place of residence, were now under the dominion of the

Parthians, whose empire was founded by *Arsaces*, who revolted from Antiochus Theus, according to Prideaux, two hundred and fifty years before Christ. This view of the Parthian empire is much more agreeably and poetically described than Adam's prospect of the kingdoms of the world from the mount of vision in the *Paradise Lost*, xi. 385—411: but still the anachronism in this is worse than in the other: in the former Adam is supposed to take a view of cities many years before they were built, and in the latter our Saviour beholds cities, as Nineveh, Babylon, &c. in this flourishing condition many years after they were laid in ruins; but it was the design of the former vision to exhibit what was future, it was not the design of the latter to exhibit what was past. Newton.

The immediate object of this Temptation was to awaken ambition in our blessed Lord, by shewing him *all the kingdoms of the world, and the glory of them*, that is, the splendor of the great empires that had been, or still were in existence. These are shewed by means of their principal cities, the extent and magnificence of which may be supposed to mark the great power and riches of the princes, that built or inhabited them:

Huge cities and high-tower'd, that well might seem
 The SEATS OF MIGHTIEST MONARCHS; ———

Thus, having traced the extensive bounds of the *ancient Assyrian Empire*, he exemplifies its splendor and importance in the description which he gives of *Nineveh* and *Babylon*, the two principal seats of its government. He next touches on the *Persian* and *Median Empires*, in noticing *Persepolis* and *Ecbatana*; and thence by directing the attention to *Hecatompylos*, &c. makes a transition to the *Parthian Empire*, at that time the rival and formidable antagonist of the Roman power.—Whatever anachronism therefore there may be in this place, it is surely

By great Arsaces led, who founded first 295
 That empire,) under his dominion holds,
 From the luxurious kings of Antioch won.
 And just in time thou com'st to have a view
 Of his great power; for now the Parthian king

surely not introduced uselessly and unnecessarily, as Bp. Newton insinuates.

295. — *great Arsaces—*]

Justin describes Arsaces “*vir, sicut incertæ originis, ita virtutis expertæ,*” L. xli. C. 4.; and, speaking of his death, he says; “*Sic Arsaces, quæsito simul constitutoque regno, non minus memorabilis Parthis, quam Persis Cyrus, Macedonibus Alexander, Romanio Romulus, maturâ senectute decedit. Cujus memoriæ hunc honorem Parthi tribuerunt, ut omnes exinde reges suos Arsacis nomine nuncupent.*” C. 5.

297. — *the luxurious kings of Antioch—*]

No particular luxury seems laid by history to the charge of Antiochus Theus, though it was the profligate conduct of Agathocles, or Andragoras, then Governor of Parthia under him, that incited the resentment of Arsaces, and was the cause of the revolt, and finally of the creation of the Parthian Empire. See Prideaux. *Part ii. Book 2.* The contest with Arsaces was afterwards carried on by Seleucus, the son of Antiochus; against whom also no imputation of any luxurious excesses seem to be recorded. The next king of Syria who made any attempts to recover Parthia was Antiochus the Great, so named for his valour, prudence, beneficence, and other virtues, which he maintained unimpeached till he was above fifty years old; when he married a young woman, and totally changing his character, passed his whole time, as Livy describes him, L. 36, *omissâ omnium rerum curâ, in conviviiis et vinum sequentibus voluptatibus, ac deinde, ex fatigatione magis quam satietate earum, in somno.* Before this he had however ceded Parthia and Hyrcania to Arsaces, son of the Arsaces who first headed the revolt, on condition of his

becoming his confederate, and assisting him to recover the other provinces. But Milton had probably here in his mind the descriptions given in history of the luxury and profligacy of Antiochus Epiphanes; whose abandoned conduct and dissipation was such, that instead of *Epiphanes*, or the Illustrious, which name he had assumed, he was generally known by that of *Epimanes*, or the Madman. See *Polyb. apud Athenæum. L. v.*

298. *And just in time thou com'st to have a view
 Of his great power; &c.—*]

Milton, considering very probably that a geographic description of kingdoms, however varied in the manner of expression and diversified with little circumstances, must soon grow tedious, has very judiciously thrown in this digressive picture of an army mustering for an expedition, which he has executed in a very masterly manner. The same conduct he has observed in the subsequent description of the Roman empire, by introducing into the scene prætors and proconsuls marching out to their provinces with troops, liftors, rods, and other ensigns of power, and ambassadors making their entrance into that imperial city from all parts of the world. There is great art and design in this contrivance of our Author's, and the more as there is no appearance of any, so naturally are the parts connected. *Thyer.*

299. — — — *for now the Parthian king
 In Ctesiphon hath gather'd all his host, &c.]*

Ctesiphon seems to have been the general place of rendezvous of the Parthian army, wherever their destination might be. Strabo says that the Parthian kings, who had before made Seleucia their winter residence, removed to Ctesiphon, because it was larger, and more calculated for considerable military

In Ctesiphon hath gather'd all his host

300

Against the Scythian, whose incursions wild

Have wasted Sogdiana; to her aid

He marches now in haste; see, though from far,

His thousands, in what martial equipage

They issue forth, steel bows and shafts their arms,

305

tary preparations, and because they wished to save the inhabitants of Seleucia from the inconveniences of a numerous army in a place not sufficiently large to receive them. Ταυτην δ' εποιητο χειμαδιον δι των Παρθυαιων βασιλεις, φειδομενοι των Σελευκειων, ινα μη κατασθηνουσιν υπο των Σκυθικων φυλων και στρατιωτικων δυναμει εν Παρθικη παλιν αντι κωμης εστι και το μειγθος τοσωντον γε πληθος δεχομενη, και τη κατασκευη υπ' εκεινων αυτων κατασκευασμενη, και τα νηια, και τας τεχνας προσφορας εκεινοις πεπορισμενα. Strabo. L. xvi. p. 743. The passage is cited by Bp. Newton, apparently under a misapprehension of its true sense; as he infers from it that the Parthian kings made Ctesiphon their winter residence, for the purpose of preventing the incursions of the Scythians. But by Σκυθικη φυλη, we must understand soldiers from their provinces bordering on Scythia. The mountainous Iberians, who make a part of the Parthian army in this place, V. 318. are particularly described by Strabo as resembling the Scythians in their manner of living, Σκυθων δικην ζωντες. L. xi.

302. ————— to her aid

He marches now in haste:—]

In the CHARON, or ΕΠΙΣΚΟΠΟΥΝΤΕΣ of Lucian, Mercury in a similar manner shews, and describes to Charon, Cyrus marching on his expedition against Cræsus. Having explained who Cyrus is, and having related his former conquests, he says, και ΝΥΝ ελασειν επι Λυδιαν εικειν, ως κωθελωι τον Κραιοσαν αρχον παντων. C. 9.—This Dialogue of Lucian is not without its resemblance, in other respects, to this part of our Author's poem. Mercury, to gratify Charon in a short time with a full view of what is passing in the world, tells him that he must

devise a "specular mount" on purpose, τῇ κατὰ ΣΚΟΠΗΝ. This he does by piling Pelion on Ossa, and Oeta and Parnassus on these. Ho thence shews his friend an "outstretch'd prospect" of land and water, γῆν πολλήν, * * * * * καὶ ὄρη, καὶ πύργους. Charon afterwards desires to see Nineveh, Babylon, and other famous cities of antiquity. The first of these Mercury tells him has been so completely destroyed, that no traces of it remain: the second he shews him, and, it may be remarked, describes it ευπύργος, and τον μεγαλὸν περιβόλον (εἰχυσαν,) which is very similar to our Poet's

HUCK cities and HIGH-TOWER'D,—

Ver. 261. *supra*.

I take this opportunity of observing that Milton in the ELEVENTH Book of his PARADISE LOST, where Michael describes, and afterwards shews to Adam, Ver. 417, "the many shapes and ways of "Death," seems more immediately to have had in his mind a part of this Dialogue; where Mercury having noticed to his companion, "Conqueror "Death," (ὁ βελτιστος θάνατος,) putting a sudden stop to the ardent hopes and vain schemes of man, proceeds to point out and describe the satellites or ministers of this great power, in the many and various modes of death. He specifies first "diseases "dire;"—Αγγελοι δι αυτη καὶ ὑπηρεται μαλα πολλοι, ως ορᾶς, ηπιαλοι, καὶ πυρετοι, καὶ φθοαι, καὶ περιπνευμονιαι; to which he humorously adds, suicide, robbers, public executions, and tyrants, ξιφη, καὶ ληστρια, καὶ κωνεια, καὶ δικασαι, καὶ τυραννοι. C. 17.

305. ————— steel bows and shafts their arms,]

Catullus terms the Parthians *sagittiferi*;

Of equal dread in flight, or in pursuit;
 All horsemen, in which fight they most excel;
 See how in warlike muster they appear,
 In rhombs, and wedges, and half-moons, and wings.

HE look'd, and saw what numbers numberless 310
 The city gates out-pour'd, light armed troops,

Sive in Hyrcanos, Arabasque molles,

Seu Sacas, SAGITTIFEROSQUE PARTHOS, —
 EP. xi.

And Dionysius distinguishes them *as warlike*
and armed with bows,

— ἀρτίτοι, ἀγκυλοτόξοι,
 PERIEGES. 1040.

306. *Of equal dread in flight, or in pursuit:*

All horsemen, in which fight they most excel:]

Lucan notices the skill of the Parthians in dis-
 charging their arrows at their pursuers, while they
 fled from them;

— missâ Parthi post terga sagittâ:
 i. 229.

Ovid refers to the same circumstance, DE ART.
 AMAND. i. 209.

Tergaque Parthorum, Romanaque pectora dicam;

Telaque, ab averso quæ jacet hostis equo.

Qui fugis ut vincas? quid victo, Parthe, relinques?

And Virgil speaks of

FIDENTEMQUE FUGA Parthum, —
 GEORG. iii.

Dionysius describes the Parthians habituated from
 their infancy to archery and horsemanship;

— — — — — ἐκ δὲ γένεθλης

Νηπιᾶχοι τόξοισι καὶ ἵπποσυνῆσι μινύονται,

— — — — — but from their birth,

In tend'rest infancy, are ceaseless train'd

To archery and horsemanship.

1044.

309. *In rhombs, and wedges, and half moons, and wings,]*

The *Rhomb* or ῥομβοειδὴς φαλαγξ was a Battalia
 with four equal, but not rectangular, sides.—The
 ῥαβδολ., or *cuneus*, was the rhomb divided in the
 middle, having three sides, representing a wedge,
 or the Greek letter Δ. It is described by Vegetius,

“Multitudo peditum quæ juncta cum acie primo
 angustior, dein latior procedit, et adversariorum
 ordines rumpit, quia a pluribus in unum locum
 tela mittuntur.” L. iii. 29. An instance of the
 good effect of this form of drawing up soldiers, to
 push their way through a surrounding enemy, is
 mentioned by Cæsar. BELL. GALL. L. 6. *Ad*
finem.—The *cuneus* is mentioned by Virgil;

— — — — — densi CUNEIS se quisque coaditis

Agglomerant; —

ÆN. xii. 470.

And by Statius, THEBAID, x. 740;

Cornua nunc equitum, CUNEOS nunc ille pedestres.

The *half moon* was the ἐπικαμπὴς φαλαγξ. It was
 in the form of a half moon, the wings being turned
 backwards, and the main body presented to the
 enemy; it was also called κυρτή or κοίλη, being
 convex and hollow. Statius seems to have alluded
 to this form, THEB. v. 145;

LUNATUMQUE putes agmen descendere, —

And Silius Italicus has LUNATIS FLEXIBUS.
 iv. 319.

Frontinus says that Scipio Africanus overcame
 Asdrubal by drawing up his army after this manner,
 “LUNATA ACIE congressus facile fudit.” STRATAG.
 L. ii. C. 3. 4. The *wings* are the κέρατα of the
 Greeks, and the *alæ* or *cornua* of the Latins.

310. *He look'd, and saw &c.—]*

Thus, PARADISE LOST, xi. 638.

HE LOOK'D, AND SAW wide territory spread, &c. &c.

310. — — — — — what numbers numberless

A manner of expression very familiar with the
 Greek poets. Thus Æschylus, PROMETH. 904.

In coats of mail and military pride;
 In mail their horses clad, yet fleet and strong,
 Prauncing their riders bore, the flower and choice
 Of many provinces from bound to bound;
 From Arachosia, from Candaor east,

315

Απολεμος ὅδε γ' ὁ πολεμος, απορα
 Ποριμος—

And PERS.Æ, 682.

γαιες αναιες αναιες, —πολις, απολις.

Thyer.

Thus Lucretius, iii. 799. & x. 1053.

INNUMERO NUMERO, —

Our Author also, in his PARADISE LOST, has
 a similar expression :

The multitude of Angels with a shout,

Loud as from NUMBERS WITHOUT NUMBER, —

iii. 345.

311. *The city gates out-pour'd,—*

This is Virgil's

— ingentem FORIBUS DOMUS ALTA SUPERBIS

Mane salutantum totis VOMIT ædibus UNDAM.

GEORG. ii. 461.

311. ————— *light arm'd troops]*

Prima LEVES ineunt si quando prælia Parthi.

Virg. GEORG. iv. 314.

312. *In coats of mail and military pride;*

In mail their horses clad, &c.—]

Plutarch, in his account of the defeat of Crassus, says, that the Parthians, on a sudden throwing off the covering of their armour, seemed all on fire from the glittering brightness of their helmets and breast-plates, which were made of *Margian* steel, and from the brass and iron trappings of their horses. —

Ἐξαιφνης τα προκαλυμματα τῶν ὀπλων καταβυλοντες, ὡρεθησαν αυτοι γε φλογιοειδεις, κраниσι και θυραξι, τα Μαργιανη σιδηρα, σιλβοντες εξυ και περιλαμπεις· ὅς δ' ἱπποι καταπεφραγμενι χαλκῶς και σιδηροῖς σκεπασ-
 μασ.—And Justin, speaking of the Parthians,

describes them and their horses completely armed,
 “Munimenta ipsis equisque Loricæ plumatæ sunt;
 “quæ utrumque toto corpore tegunt.” L. xli. C. 2.

We may compare with our Author's description
 in this place a passage of Claudian.

Hic ultrix acies ORNATU FULGIDA MARTIS

Explicuit cuneos. Pedites in parte sinistra

Consistunt; EQUITES ILLINC POSCENTIA CURSUM

ORA RELUCTANTUR PRESSIS SEDARE LUPATIS.

Hinc alii sævum cristato vertice nutant,

Et tremulos humeris gaudent vibrare colores,

Quos operit formatque chalybs. Conjuncta per artem

Flexilis inductis animatur lamina membris,

Horribilis visu. CREDAS SIMULACRA MOVERI

FERREA, COGNATOQUE VIROS SPIRARE METALLO.

PAR VESTITUS EQUIS; FERRATA FRONTE MINAN-
 TUR,

FERRATOSQUE LEVANT SECURI VULNERIS ARMOS.

IN RUFIN. ii. 351.

315. *Of many provinces from bound to bound;—]*

He had before mentioned the principal cities of
 the Parthians, and he now recounts several of their
 provinces.

Newton.

316. — *Arachosia,—]*

This was one of the largest provinces of the
 Parthian Empire, and, as Bp. Newton observes, is
 described by Strabo extending to the river Indus,
 μέχρι τῆς Ἰνδοῦ πλάμης τεταμένη. L. xi. p. 516.

316. ————— *Candaor—]*

In the Edition of 1680 it is written *Candaor*.
 Pliny, describing this country, speaks of the *Gan-
 dari*, L. vi. 16. where Father Harduin would read
Candari, and says, (as Bp. Newton observes,) that
 they are different from the *Gandari*. Pomponius
 Mela notices the same people, L. i. C. 2. where
 the commentators are divided between the readings
 of *Candari* or *Gandari*. Vossius, in a note on the
 place, clearly shews they were a different people
 from the Indian *Gandari*, and that they were the
Candari of Ptolemy, and the people meant by
 Pliny,

And Margiana to the Hyrcanian cliffs
 Of Caucasus, and dark Iberian dales ;
 From Atropatia and the neighbouring plains
 Of Adiabene, Media, and the south 320
 Of Susiana, to Balsara's haven.
 He saw them in their forms of battle rang'd,
 How quick they wheel'd, and flying behind them shot
 Sharp sleet of arrowy showers against the face

Pliny, in the passage already referred to.—These provinces lay eastward. Candahar, or Kandahar, is the modern name of Arachosia,

317. — *Margiana to the Hyrcanian cliffs
 Of Caucasus, and dark Iberian dales,]*

Margiana and Hyrcania lay northward of Arachosia towards the Caspian Sea. Margiana is mentioned by Pliny, L. vi. 16.—The Hyrcanian “cliffs of Caucasus” and “the Iberian dales” are joined together by Strabo, who says, that the highest part of the Caucasus bordered on Albania, Iberia, and Colchis.—*τα μὲν οὖν ὑψηλότερα τῆ οὐτως Καυκάσου τὰ νοτιωτάτα εἰσι, τὰ πρὸς Ἀλβανίαν καὶ Ἰβηρίαν καὶ Κολχίους.* L. xi. p. 506.—The Iberian dales are termed dark, as the country abounded in forests. Tacitus describes the Iberians “saluosos locos” “incolentes.” ANNAL. vi. 34.

319. *From Atropatia and the neighb'ring plains
 Of Adiabene, Media, and the south
 Of Susiana, to Balsara's haven.]*

This description of the Parthian provinces moves nearly in a circle. It begins with Arachosia east; then advances northward to Margiana; and from thence, turning westward, proceeds to Hyrcania, Iberia, and the Atropatian or northern division of Media. Here it turns again southward, and carries us to Adiabene, or the western part of Babylonia, which, as Bp. Newton observes, Strabo (L. xvi. p. 745,) describes as a *plain country*, *της μὲν ὑπὸ Ἀδιαβηνῆς ἢ πλεῖστην πεδίατος εἴσι*; then, passing through part of Media, it concludes with Susiana, which

extended southward to the Persian Gulph, called *Balsara's haven*, from the Port of Balsera, Bassorah, or Bussorah.

324. *Sharp sleet of arrowy showers—]*

Mr. Richardson observes that this is not unlike Virgil's

— fundunt simul undique tela
 Crebra NIVIS RITU— ÆN. ii. 610.

To which we may add another similar passage, ÆN. xii. 284.

— it toto turbida cælo
 TEMPESTAS TELORUM, ac FERREUS ingruit IMBER,

Pindar, in his FIFTH Isthmian Ode, has

αναριθμῶν ἀνδρῶν ΧΑΛΑΖΑΕΝΤΙ φονῶν,
 — cæde GRANDINÆ—

And Nonnus, L. xxii.

— *εμβροῖς οἰσῶν.*

Thus also Statius, THEBAID. viii. 407.

— non tanta cadentibus hædis
 Aerian Rhodopen SOLIDA NIVE verberat Arctos,
 Nec fragor Ausoniæ tantus, cum Jupiter omni
 Arce tonat, tanta quatitur nec grandine Syrtis,
 Cum Libyæ Boreas Italos niger attulit imbres.
 Excludere diem telis, STANT FERREÆ CÆLO
 NUBILA, nec jaculis arctatus sufficit aer.

The “arrowy hail,” or “arrowy shower” was a figure of speech not uncommon with the Roman prose writers as well as poets. Thus Ammianus Marcellinus, “RITU GRANDINIS undique con-

Of their pursuers, and overcame by flight;
 The field all iron cast a gleaming brown:
 Nor wanted clouds of foot, nor on each horn
 Cuirassiers all in steel for standing fight,
 Chariots, or elephants indors'd with towers

325

“volantibus telis.” L. xiv. C. 10. P. 49. Ed. Gronov. Fol.

Spenser has *SHOWER* and *HAIL of arrows*;
FAERY QUEEN, B. v. C. iv. 38.

But in the middle way they were ymet
 With a *SHARP SHOWER OF ARROWS*, which them
 staid,
 And better bad advise, ere they assay'd
 Unknownen peril of bold women's pride.
 Then all the rout upon them rudely layd,
 And heaped strokes so fast on every side,
 And *ARROWS HAIL'D* so *THICK*, that they could not
 abide.

326. *The field all iron cast a gleaming brown:]*

Mr. Thyer notices the particular beauty and expressiveness of this line.—Bp. Newton observes that it greatly exceeds Fairfax's

Imbattel'd in walls of *IRON BROWN*;

TASSO. C. i. St. 64.

and even a very fine passage in Virgil, which I rather conceive Milton to have had in his mind in this place.

———— tum late FERREUS hastis

Horret AGER, CAMPIQUE ARMIS SUBLIMIBUS ARDENT.

ÆN. xi. 601.

327. ——— clouds of foot,—]

So we have in Homer, IL. iv. 374. Νίφες πειζών;
 and in Virgil, ÆN. vii. 793. *nimbus peditum*.—
 But, as Mr. Thyer observes with me, this verse is not very consistent with what goes before, V. 307.

ALL HORSEMEN, in which fight they most excell;
 nor with what follows to the same purpose, V. 344.

Such, and so numerous, was their CHIVALRY;—

Newton.

By *hersemen* Milton meant only skilled in the management of a horse, as every Parthian was;

and by no means that they never engaged except on horseback.—We may collect from Tacitus, ANNAL. vi. 34. that the Iberians who make a part of this army were foot soldiers. Strabo also notices the best soldiers of Iberia as coming from the mountainous part of that country, while the inhabitants of the plains were habituated to agriculture and peaceful occupations, το μεν εν πεδιον των Ιβηρων οι γεωργικωτατοι και προς ειρηνην εν ευκολια οικουσιν — — — την δ' ορεινην οι πλειους και μαχιμοι κατεχουσι. L. xi. p. 500.—The inhabitants of a mountainous country, it is obvious, were more likely to be foot soldiers. Milton had probably this passage of Strabo in his mind, when he specified “the dark Iberian” dales.”

328. *Cuirassiers all in steel for standing fight,]*

Sallust, *Fragment*. L. iv. speaks of “Equites” “Cataphracti FERREA OMNI SPECIÊ.”—Similar to the Cataphracts of the Romans were the κλυβαραιοι of the Persians; whom the Author of the *Glossarium Nomicum* describes, ὁλοσιδητοι, *all in steel*. Livy mentions forces of this kind entitled LORICATI. xxxv. 48. & xxxvii. 40.—Ammianus Marcellinus speaks of Persian foot-soldiers, who were “in speciem Mirmillonum CONTECTI.” xxiii. 6.

329. ——— elephants indors'd with towers,]

Ammianus Marcellinus speaks of elephants in the Persian army. L. 24.—Pliny mentions them bearing towers with sixty soldiers on them, “tur-
 riti cum sexagenis propugnatoribus.” viii. 7.

Silius Italicus, speaking of elephants bearing towers, terms them TURRITÆ MOLES, and adds

———— propugnacula dorso

Bellua nigranti gestans, ceu mobilis agger,

Nutat, et erectos attollit ad æthera muros.

ix. 239.

Of

Of archers ; nor of laboring pioneers 330
 A multitude, with spades and axes arm'd
 To lay hills plain, fell woods, or valleys fill,
 Or where plain was raise hill, or overlay
 With bridges rivers proud, as with a yoke ;
 Mules after these, camels and dromedaries, 335
 And waggons, fraught with utensils of war.
 Such forces met not, nor so wide a camp,

330. ————— of laboring pioneers
A multitude with spades and axes arm'd]

Thus in the PARADISE LOST, i. 675.

————— bands

Of pioneers, with spade and pick-axe arm'd, —

Newton.

333. ————— or overlay
With bridges rivers proud, as with a yoke ;]

Alluding probably to Æschylus's description of
 Xerxes's bridge over the Hellespont. PERSÆ, 71.

Παρυγομφον ὀδισμα

Ζυγον αμφιβαλων αυχενι ποντε.

Thyer.

The river Araxes is termed by Virgil, ÆN.
 viii. 728.

————— pontem indignatus Araxes,

from its carrying away, by a violent inundation,
 a bridge which Alexander had just built over it.

337. *Such forces met not, nor so wide a camp,
 When Agrican with all his northern powers
 Besieg'd Albracca, &c.—]*

What Milton here alludes to is related in Boiardo's
 Orlando Inamorato, L. i. Cant. 10. The number
 of forces said to be there assembled is incredible,
 and extravagant even beyond the common extra-
 vagancy of romances. Agrican the Tartar king
 brings into the field no less than two millions two
 hundred thousand ;

Ventidua centinaia di migliara

Di caualier hauea quel Rè nel campo,

Cosa non mai udità ———

and Sacripante the king of Circassia, who comes
 to the assistance of Gallaphrone, three hundred and
 eighty-two thousand. It must be acknowledged,
 I think, by the greatest admirers of Milton, that
 the impression which romances had made upon his
 imagination in his youth, has in this place led him
 into a blameable excess. Not to mention the noto-
 rious fabulousness of the fact alluded to, which I
 doubt some people will censure in a poem of so
 grave a turn, the number of the troops of Agrican,
 &c. is by far too much disproportioned to any
 army, which the Parthian king by an historical
 evidence could be supposed to bring into the field.

Thyer.

337. *Such forces met not, &c.—]*

Thus our Author, PARADISE LOST, i. 573.

————— for never, since created man,

MET SUCH IMBODIED FORCE.

And Lucan, having described at large the nations
 which took part with Pompey, thus speaks of the
 whole amount of the forces assembled under his
 command.

Non, cum Memnoniis deducens agmina regnis -

Cyrus, et effusis numerato milite telis

Descendit Perses, fraternique ultor amoris

Æquora cum tantis percussit classibus, unum

Tot reges habuere ducem ; COIERE NEC UNQUAM

Tam variæ cultu gentes, tam dissona vulgi

Ora.

PHARSAL. iii. 284.

When

When Agrican with all his northern powers
Besieg'd Albracca, (as romances tell,)

The city of Gallaphrone, from whence to win
The fairest of her sex Angelica,

340

His daughter, sought by many prowest knights,
Both Paynim, and the peers of Charlemain.

Such and so numerous was their chivalry:

At sight whereof the Fiend yet more presum'd,
And to our Saviour thus his words renew'd.

345

THAT thou may'st know I seek not to engage
Thy virtue, and not every way secure

On no slight grounds thy safety, hear, and mark

To what end I have brought thee hither, and shown 350

All this fair sight: thy kingdom, though foretold

By prophet or by Angel, unless thou

Endeavour, as thy father David did,

341. *The fairest of her sex Angelica,*]

This is that Angelica who afterwards made her appearance in the same character in Ariosto's Orlando Furioso, which was intended as a continuation of the story, which Boiardo had begun. As Milton fetches his simile from a romance, he adopts the terms used by these writers, viz. *prowest* and *Paynim*.

Thyer.

342. ————— *prowest knights,*]

For yonder comes THE PROWEST KNIGHT alive,

Prince Arthur flowre of grace and nobillesse;

Spenser, FAERY QUEEN, B. II. C. viii. 18.

Prowest is the superlative of *prou*, from the old French *preux*, valiant. *Preux chevalier* is the old term for the Heroes of Romance. The French writers of chivalry, speak of the "nine worthies" under the title of *les neuf preux*.

343. *Both Paynim, and the peers of Charlemain.
Such and so numerous was their chivalry:]*

Milton, as Mr. Thyer observes, is still fond of the fables of Romance, and in referring to them retains its language. Thus in a simile in his PARADISE LOST, i. 763, he describes

— a cover'd field, where champions bold
Wont ride in arm'd, and at the Soldan's chair
Defy'd the best of PAYNIM CHIVALRY, —

And in the same Book, Ver. 585, he speaks of the Saracen knights

— whom Biserta sent from Afric shore,
When CHARLEMAINE, WITH ALL HIS PEERAGE, fell
By Fontarabbia.

Thou

Thou never shalt obtain ; prediction still
 In all things, and all men, supposes means, 355
 Without means us'd, what it predicts revokes.
 But, say thou wert possess'd of David's throne,
 By free consent of all, none opposite,
 Samaritan or Jew ; how could'st thou hope
 Long to enjoy it, quiet and secure, 360
 Between two such inclosing enemies,
 Roman and Parthian ? Therefore one of these
 Thou must make sure thy own ; the Parthian first
 By my advice, as nearer, and of late
 Found able by invasion to annoy 365
 Thy country, and captive lead away her kings,
 Antigonus and old Hyrcanus, bound,
 Maugre the Roman. It shall be my task
 To render thee the Parthian at dispose,
 Choose which thou wilt, by conquest or by league : 370

366. ——— and captive lead away her kings,
Antigonus, and old Hyrcanus, bound,]

Here seems to be a slip of memory in our Author. The Parthians indeed led *Hyrcanus* away captive to Seleucia, after his eyes were put out, and when he was past seventy years of age, so that he might well be called *old Hyrcanus* ; but instead of leading away *Antigonus* captive, they constituted him king of the Jews, and he was afterwards deprived of his kingdom by the Romans. See Josephus Antiq. Lib. 14. Cap. 13. De Bell. Jud. Lib. 1. Cap. 13. But it should be considered that Milton himself was old and blind, and composing from memory he might fall into such a mistake, which may be pardoned among so many excellences. *Newton.*

Bp. Newton's observation on the mistake of our "old blind" poet, is here rather unfortunate ; as he himself, with his eyes open, seems to have fallen into a considerable mistake in this note, by describing Hyrcanus as having his eyes put out, which does not appear to have been the case. His ears were cut off by his rival Antigonus, (See Joseph. ANTIQ. JUD. xiv. 13.) to render him incapable, when maimed in person, of filling the office of High Priest ; but, (L. xv. C. 6. Sect. 14. where the various misfortunes that befel Hyrcanus are particularly recited,) nothing is said of his eyes being put out.

By

By him thou shalt regain, without him not,
 That which alone can truly reinstall thee
 In David's royal seat, his true successor,
 Deliverance of thy brethren, those ten tribes,
 Whose offspring in his territory yet serve,
 In Habor, and among the Medes dispers'd :
 Ten sons of Jacob, two of Joseph, lost
 Thus long from Israel, serving, as of old
 Their fathers in the land of Egypt serv'd,
 This offer sets before thee to deliver.

375

380

These if from servitude thou shalt restore
 To their inheritance, then, nor till then,
 Thou on the throne of David in full glory,
 From Egypt to Euphrates and beyond,
 Shalt reign, and Rome or Cæsar not need fear.

385

374. ————— *those ten tribes*
Whose offspring in his territory yet serve,
In Habor, and among the Medes dispers'd ;]

These were the ten tribes, whom Shalmaneser king of Assyria, carried captive into Assyria, and put them in Halab and in Habor by the river of Gozan, and in the cities of the Medes. 2 Kings, xviii. 11. which cities were now under the dominion of the Parthians. *Newton.*

377. *Ten sons of Jacob, two of Joseph—]*

The ten captive tribes of the Israelites were those of Reuben, Simeon, Zebulon, Issachar, Dan, Gad, Asher, Naphtali, Ephraim and Manasses. Only eight of these were sons of Jacob; the two others were the sons of Joseph. I would suppose therefore that the Poet meant to give it,

Eight sons of Jacob, two of Joseph lost

Otherwise he must have included in the *ten* sons of Jacob both Levi and Joseph. The Levites it is true did not form a distinct tribe, nor had any possessions allotted them; but, being carried into captivity with the other tribes, amongst whom they were scattered, Levi might be referred to among the lost sons of Jacob. It seems however quite incorrect to refer to Joseph, as the head of a tribe, when he was really merged in the tribes of his two sons Ephraim and Manasses.

384. *From Egypt to Euphrates—]*

That is the kingdom of Israel in its utmost extent; for thus the land was promised to Abraham, Gen. xv. 18. *Unto thy seed have I given this land, from the river of Egypt, unto the great river, the river Euphrates:* and the extent of Solomon's kingdom is thus described, 1 Kings, iv. 21. *And Solomon reigned over all kingdoms from the river* (*Euphrates*)

To whom our Saviour answer'd thus unmov'd.
 Much ostentation vain of fleshly arm
 And fragil arms, much instrument of war,
 Long in preparing, soon to nothing brought,
 Before mine eyes thou hast set; and in my ear 390
 Vented much policy, and projects deep
 Of enemies, of aids, battles and leagues,
 Plausible to the world, to me worth naught.
 Means I must use, thou say'st, prediction else
 Will unpredic't, and fail me of the throne: 395
 My time, I told thee, (and that time for thee
 Were better farthest off,) is not yet come:
 When that comes, think not thou to find me slack

(*Euphrates*) unto the land of the Philistines, and
 unto the border of Egypt. *Newton.*

387. Much ostentation vain of fleshly arm,]

"Fleshly arm" is scriptural. *With him is an
 ARM OF FLESH, but with us is the Lord our God, to
 help us, and to fight our battles.* 2 Chron. xxxii. 8.
*Thus saith the Lord, Cursed is the man that trusteth
 in man, and MAKETH FLESH HIS ARM, and whose
 heart departeth from the Lord.* Jer. xvii. 5.

Spenser has,

What man is he that boasts of FLESHLY MIGHT?

FAERY QUEEN, B. I. C. 10. 1.

388. ——— much instrument of war

Long in preparing—]

Totius belli INSTRUMENTO ET APPARATU—
 Ciceron. ACADEMIC. ii. 1.

394. ——— prediction else

Will unpredic't—]

This refers to what the Tempter had said before,
 Ver. 354, where he had fallaciously applied the
 argument, that the requisite reliance on divine

providence does not by any means countenance a
 supine negligence, and a dereliction of all personal
 exertions. Mr. Thyer censures the manner of speak-
 ing here, as too light and familiar for the dignity
 of the speaker, but it strikes me as censurable not
 so much for the lightness, as for the quaintness,
 of the expression, and somewhat of that jingling
 play upon words, of which our Author was certainly
 too fond. To *unpredic't* is something like to *un-
 create*. See PARADISE LOST, v. 895. & ix. 943.

Rowe, in his admirable version of Lucan, has,
 it may be observed, used the verb *to undecree*; but
 that in a manner so happily bold, as I conceive
 goes nearer to vindicate the word;

Ultimus esse dies potuit tibi Roma malorum;

Exire e mediis potuit Pharsalia fatis.

vi. 312.

Rome had not worn a tyrant's hated chain,
 And Fate had UNDECREE'D Pharsalia's plain.

396. My time ———
 ——— is not yet come:]

My time is not yet come. John, vii. 6. *Newton.*

On my part aught endeavouring, or to need
 Thy politic maxims, or that cumbersome 400
 Luggage of war there shown me, argument
 Of human weakness rather than of strength.
 My brethren, as thou call'st them, those ten tribes
 I must deliver, if I mean to reign
 David's true heir, and his full sceptre sway 405
 To just extent over all Israel's sons.
 But whence to thee this zeal? Where was it then
 For Israel, or for David, or his throne,
 When thou stood'st up his tempter to the pride
 Of numbering Israel, which cost the lives 410
 Of threescore and ten thousand Israelites
 By three days pestilence? Such was thy zeal
 To Israel then; the same that now to me.
 As for those captive tribes, themselves were they

400. ————— *that cumbersome*

Luggage of war—]

The Romans called their military baggage, and whatever related to it, *impedimenta*.

401. ————— *argument*

Of human weakness rather than of strength.]

It is a proof of human weakness, as it shews that man is obliged to depend upon something extrinsic to himself, whether he would attack his enemy or defend himself. It alludes to the common observation, that nature has furnished all creatures with weapons of defence, except man. See Anacreon's Ode on this thought. *Thyer.*

409. *When thou stood'st up his tempter, &c.]*

Alluding to 1 Chron. xxi. 1. *And Satan stood up against Israeli, and provoked David to number Israel.* Milton, we see, considers it not as the

advice of any evil counsellor, as some understand the word *Satan*; but as the suggestion of the first author of evil: and he expresses it very properly by *the pride of numbering Israel*; for the best commentators suppose the nature of David's offence to consist in pride and vanity, in making flesh his arm, and confiding in the number of his people. And for this three things were proposed to him by the prophet, three years famine, or three months to be destroyed before his enemies, or three days pestilence; of which he chose the latter. *So the Lord sent pestilence upon Israel, and there fell of Israel seventy thousand men, ver. 14.* *Newton.*

414. *As for those captive tribes, &c.]*

The captivity of the ten tribes was a punishment owing to their own idolatry and wickedness. *They fell off from God to worship calves, the golden calves*

Who wrought their own captivity, fell off 415
 From God to worship calves, the deities
 Of Egypt, Baal next and Ashtaroth,
 And all the idolatries of Heathen round,
 Besides their other worse than heathenish crimes;
 Nor in the land of their captivity 420
 Humbled themselves, or penitent besought
 The God of their forefathers; but so dy'd
 Impenitent, and left a race behind
 Like to themselves, distinguishable scarce
 From Gentiles, but by circumcision vain, 425
 And God with idols in their worship join'd.
 Should I of these the liberty regard,
 Who, freed, as to their ancient patrimony,

calves which Jeroboam had set up in Bethel and in Dan, and which the poet calls *the deities of Egypt*; for it is probable, (as some learned men have conjectured,) that Jeroboam, having conversed with the Egyptians, set up these two calves in imitation of the two which the Egyptians worshipped, the one called Apis at Memphis the metropolis of the upper Egypt, and the other called Mnevis at Hierapolis the metropolis of the lower Egypt. *Baal next and Ashtaroth*. Ahab built an altar and a temple for *Baal*, 1 Kings, xvi. 32. and at the same time probably was introduced the worship of *Ashtaroth*, *the Goddess of the Zidonians*, 1 Kings, xi. 5. For Jezebel, Ahab's wife, who prompted him to all evil, was *the daughter of Ethbaal king of the Zidonians*, 1 Kings, xvi. 31. And by *the prophets of the groves* (1 Kings, xviii. 19.) Mr. Selden understands the prophets of *Ashtaroth* or *Astarte*: and *the groves under every green tree*, 2 Kings, xvii. 10. should be translated *Ashtaroth under every green*

tree. See Selden de Diis Syris Syntag. ii. cap. 2. But for the wickedness and idolatry of the Israelites, and their rejection thereupon, and still continuing impenitent in their captivity, see 2 Kings, xvii. and the prophets in several places. *Newton*.

428. *Who, freed, as to their ancient patrimony,
 Unhumbled, unrepentant, unreform'd,
 Headlong would follow; and to their Gods perhaps
 Of Bethel and of Dan?—*

There is some difficulty and obscurity in this passage; and several conjectures and emendations have been offered to clear it, but none, I think, entirely to satisfaction. Mr. Sympson would read *Headlong would fall off, and &c.* or *Headlong would fall, &c.* But Mr. Calton seems to come nearer the poet's meaning. Whom or what would they follow, says he? There wants an accusative case; and what must be understood to complete the sense can never be accounted for by an ellipsis, that any rules or use of language will justify. He therefore

Unhumbled, unrepentant, unreform'd,
 Headlong would follow; and to their Gods perhaps 430
 Of Bethel and of Dan? No; let them serve
 Their enemies, who serve idols with God.
 Yet he at length, (time to himself best known,)
 Remembering Abraham, by some wondrous call
 May bring them back, repentant and sincere, 435
 And at their passing cleave the Assyrian flood,

suspects by some accident a whole line may have been lost; and proposes one, which he says may serve at least for a commentary to explain the sense, if it cannot be allowed for an emendation.

*Their fathers in their old iniquities
 Headlong would follow, &c —*

Or is not the construction thus, *Headlong would follow as to their ancient patrimony, and to their Gods perhaps, &c.?* *Newton.*

There is somewhat of obscurity here, it must be allowed; but I conceive our Author to have many passages that are more implicate. The sense seems to be this; "Who, if they were freed from that captivity, which was inflicted on them as a punishment for their disobedience, idolatry, and other vices, would return to take possession of their country, as something to which they were justly entitled, and of which they had been long unjustly deprived; without shewing the least sense either of their former abandoned conduct, or of God's goodness in pardoning and restoring them. This change in their situation would produce none whatever in their conduct, but they would retain the same hardened hearts, and the same wicked dispositions as before, and most probably would betake themselves to their old idolatries and other abominations."—The expression *headlong would follow* seems allusive to brute animals hurrying in a gregarious manner to any new and better pasture; and *headlong* might

be particularly suggested by Sallust's description of irrational animals, "*pecora, quæ natura PRONA, atque VENTRI OBEDIENTIA finxit.*"—If a correction of the text be thought necessary, I should prefer,

Who, freed as to their ancient patrimony,
 Unhumbled, unrepentant, unreform'd,
 Headlong would *fall* unto their Gods, perhaps
 Of Bethel and of Dan————

in recommendation of which it may be observed that *fall to idols* is Miltonic; as it is said of Solomon, PARADISE LOST, i. 444, that his heart

Beguil'd by fair idolatresses FELL
 To idols foul.

429. *Unhumbled, unrepentant, unreform'd,]*

Thus, PARADISE LOST, ii. 185;

Unrespited, unpitied, unreprov'd.

And Shakespeare, HAMLET, Act I. Sc. 5.

Unhousel'd, unappointed, unanct'd,——

436. *And at their passing cleave the Assyrian flood, &c.]*

There are several prophecies of the restoration of Israel: but in saying that the Lord would cleave the *Assyrian flood*, that is the river Euphrates, at their return from Assyria, as he cleft the Red Sea and the river Jordan at their coming from Egypt, the poet seems particularly to allude to, Rev. xvi. 12. *And the sixth Angel poured out his vial upon the great river Euphrates; and the water thereof was dried up, that the way of the kings of the east might be prepared:* and to Isa. xi. 15, 16.

And

While to their native land with joy they haste,
As the Red Sea and Jordan once he cleft,
When to the promis'd land their fathers pass'd;
To his due time and providence I leave them. 440
So spake Israel's true king, and to the Fiend
Made answer meet, that made void all his wiles.
So fares it, when with truth falshood contends *.

And the Lord shall utterly destroy the tongue of the Egyptian sea, and with his mighty wind shall he shake his hand over the river, and shall smite it in the seven streams, and make men go over dry-shod: And there shall be an highway for the remnant of his people, which shall be left from Assyria, like as it was to Israel in the day that he came up out of the land of Egypt.

Newton.

438. — the Red Sea and Jordan once he cleft.].
Thus in our Author's Version of Psalm cxxxvi.
done at the age of fifteen;
The ruddy wave he CLEFT in twain,
Of the Erythrean main.
And Psalm lxxiv. 15. *Translation in the Bible.*
"Thou didst CLEAVE the fountain and the flood."

441. ————— and to the fiend
Made answer meet, that made void all his wiles.]

We may compare the following passage of Vida, where Satan in his Speech to the Devils in Pandæmonium, relates how he had been foiled in the Temptation of our blessed Lord.

Iste autem, quamvis mortalia membra caducus
Induerit, tamen est nostris imperditus armis.
Nempe ego sæpe adii, coramque interritus urgens
Tentavi insidiis nequicquam * * * * *
* * * * *
Quas non in facies, quæ non mutatus in ora
Accessi incassum! Semper me reppulit ipse
Non armis ullis fretus, non viribus usus;
Sed, tantum veterum repetito carmine vatum,
IRRITA TENTAMENTA, DOLOS, ET VIM EXUIT
OMNEM.

CHRISTIAD. i. 193

* Among the various beauties, which adorn this truly Divine Poem, the most distinguishable and captivating feature of excellence is the character of Christ. This is so finely drawn, that we can scarcely forbear applying to it the language of Quintilian, respecting the Olympian Jupiter of the famous sculptor Phidias,—“cujus pulchritudo adjecisse aliquid etiam receptæ religioni videatur, adeo MAJESTAS OPERIS DEUM ÆQUAVIT.” L. xii. C. 10. It is observed by Mr. Hayley, that, “as in the PARADISE LOST the Poet seems to emulate the sublimity of Moses and the Prophets, it appears to have been his wish in the PARADISE REGAINED to copy the sweetness and simplicity of the Evangelists.” *Life of Milton*, p. 125.—The great object of this second poem seems indeed to be the exemplification of true Evangelical Virtue, in the person and sentiments of our blessed Lord. From the beginning of this THIRD Book to Ver. 363 of the next, practical Christianity, thus personified, is contrasted with the boasted pretensions of the Heathen world, in its zenith of power, splendor, civilization and knowledge; the several claims of which are fully stated, with much ornament of language and poetic decoration.—After an *exordium* of flattering commendation addressed to our Lord, the Tempter opens his progressive display of Heathen excellence with an Eulogy on Glory (Ver. 25.), which is so intrinsically beautiful, that it may be questioned whether any Roman orator or poet ever so eloquently and concisely defended the ambition of Heroism; the judgment of the Author may also be noticed (Ver. 31. &c.) in the selection of his heroes, two of whom,

whom, Alexander and Scipio, he had before introduced (B. ii. 196. 199.) as examples of continency and self-denial:—in short, the first speech of Satan opens the cause, for which he pleads, with all the art becoming his character.—In our Lord's reply, the *false* glory of worldly fame (Ver. 47.) is stated with energetic briefness, and is opposed (Ver. 60.) by the *true* glory of obedience to the Divine commands. The usual modes of acquiring glory in the Heathen world, and the intolerable vanity and pride with which it was claimed and enjoyed, are next (Ver. 74.) most forcibly depicted; and are finely contrasted (Ver. 88.) with those means of acquiring honour and reputation, which are innocent and beneficial

But, if there be in glory aught of good,
It may by means far different be obtain'd,
Without ambition, war, or violence;
By deeds of peace, by wisdom eminent,
By patience, temperance.—————

These lines are marked with that peculiar species of beauty, which distinguishes Virgil's description of the amiable heroes of benevolence and peace, whom he places in Elysium, together with his blameless warriors, the virtuous defenders of their country;

Hic manus, ob patriam pugnando vulnera passi,
Quique sacerdotes casti, dum vita manebat,
Quique pii vates, et Phœbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique sui memores alios fecere merendo;
Omnibus his niveâ cinguntur tempora vittâ.

ÆN. vi. 660.

In the conclusion of the Speech (Ver. 96.) an heroic character of another kind is opposed to the warlike heroes of antiquity;—one who, though a Heathen, surpassed them all in true wisdom and true fortitude. Such indeed was the character of Socrates, such his reliance on Divine providence and his resignation thereto, that he seems to have imbibed his sentiments from a source “above the famed Castalian Spring;” and while his demeanour eminently displays the peaceable, patient, Christian-like virtues, his language often approaches, nearer than could be imagined, to that of the holy penmen.—“Εἰ ταυτὴ Θεοφίλος,” says he, “ταυτὴ γινισθῶ.” Epictet. ΔΙΑΤΡΙΒ. L. i. C. 29.—The artful sophistry of the Tempter's further defence of glory (Ver. 109.), and our Lord's majestically plain confutation of his arguments in the clear explanation given (Ver. 121.) of the true ground on which glory and honour are due to the great Creator of all things, and required by him,—are both admirable.—The rest of the Dialogue is well supported; and it is wound up, with the best effect, in the concluding speech, where Satan (Ver. 204.) offers a vindictory explanation of his conduct, in which the dignity of the Arch-angel, (for, though “ruined,” the Satan of Milton seldom “appears less than an Arch-angel,”) is happily combined with the insinuating art and “sleeked tongue” of this grand Deceiver. The first nineteen lines are peculiarly illustrative of this double character: the transition that follows (Ver. 223.) to the immediate Temptation then going on, and which paves the way for the ensuing change of scene, is managed with the happiest address.—The Poet now quits mere Dialogue for that “union of the narrative and dramatic powers,” which Dr. Johnson, speaking of this poem, observes “must ever be more pleasing than a dialogue without action.”—The description (Ver. 251.) of the “specular mount,” where our Lord is placed to view at once the whole Parthian empire, at the same time that it is truly poetical, is so accurately given, that we are enabled to ascertain the exact part of Mount Taurus, which the Poet had in his mind. The geographical scene (from Ver. 268 to 292.) is delineated with a precision that brings each place immediately before our eyes, and, as Bp. Newton remarks, far surpasses the prospect of the kingdoms

kingdoms of the world from "the mount of vision," in the ELEVENTH Book of the PARADISE LOST. The military expedition of the Parthians (from Ver. 300. to 336.) is a picture in the boldest and most masterly style. It is so perfectly *unique* in its kind, that I know not where in Poetry, antient or modern, to go for any thing materially resembling it. The FIFTEENTH Book of Tasso's JERUSALEM, &c. (where the two Christian Knights, who are sent in search of Rinaldo, see a great part of the habitable world, and are shewn a numerous camp of their enemies,) does not appear to have furnished a single idea to our Author, either in his geographical, or his military scene.—The speech of Satan, (Ver. 346.) professing the purpose why he shewed all this to Jesus, judiciously reverts to the immediate subject of the Temptation; and, by urging our Lord to avail himself of the Parthian power, that he might gain possession of David's throne, and free his countrymen from the Roman yoke, it applies to those patriotic feelings which he had expressed in the FIRST Book of this Poem, where he declares that one of his earliest sentiments of virtue, *more than human*, was marked with a wish

To rescue Israel from the Roman yoke.

217.

Our Lord's reply (Ver. 386.) is close and pointed, and serves further to unfold the character of our great pattern of every virtue.—The same objection still lies against the conclusion of this Book, as against that of the preceding one;—by coming immediately after a part so highly finished, as the view of the Parthian power in all the splendor of a military expedition, it has not the effect it would otherwise have. It is however a necessary conclusion, and one that materially carries on the business of the Poem. An essential test of its merit is, that, however we might wish it shortened, it would scarcely have been possible to compress the matter it contains.

END OF THE THIRD BOOK.

THE
FOURTH BOOK
OF
PARADISE REGAINED.

ARGUMENT OF BOOK IV.

Satan, persisting in the temptation of our Lord, shews him Imperial Rome in its greatest pomp and splendor, as a power which he probably would prefer before that of the Parthians; and tells him that he might with the greatest ease expel Tiberius, restore the Romans to their liberty, and make himself master not only of the Roman Empire, but by so doing of the whole world, and inclusively of the throne of David. Our Lord, in reply, expresses his contempt of grandeur and worldly power, notices the luxury, vanity, and profligacy of the Romans, declaring how little they merited to be restored to that liberty, which they had lost by their misconduct, and briefly refers to the greatness of his own future kingdom. Satan now desperate, to enhance the value of his proffered gifts, professes that the only terms, on which he will bestow them, are our Saviour's falling down and worshipping him. Our Lord expresses a firm but temperate indignation at such a proposition, and rebukes the Tempter by the title of "Satan for ever damned." Satan abashed attempts to justify himself: he then assumes a new ground of temptation, and, proposing to Jesus the intellectual gratifications of wisdom and knowledge, points out to him the celebrated seat of ancient learning, Athens, its schools, and other various resorts of learned teachers and their disciples; accompanying the view with a highly-finished panegyrick on the Grecian musicians, poets, orators, and philosophers of the different sects. Jesus replies, by shewing the vanity and insufficiency of the boasted Heathen philosophy; and prefers to the music, poetry, eloquence, and didactic policy of the Greeks, those of the inspired Hebrew writers. Satan, irritated at the failure of all his attempts, upbraids the indiscretion of our Saviour in rejecting his offers; and, having, in ridicule of his expected kingdom, foretold the sufferings that our Lord was to undergo, carries him back into the wilderness, and leaves him there. Night comes on: Satan raises a tremendous storm, and attempts further to alarm Jesus with frightful dreams, and terrific threatening spectres; which however have no effect upon him. A calm, bright, beautiful morning succeeds to the horrors of the night. Satan again presents himself to our blessed Lord, and, from noticing the storm of the preceding night as pointed chiefly at him, takes occasion once more to insult him with an account of the sufferings which he was certainly to undergo. This only draws from our Lord a brief rebuke. Satan, now at the height of his desperation, confesses that he had frequently watched Jesus from his birth, purposely to discover if he was the true Messiah; and, collecting from what passed at the river Jordan that he most probably was so, he had from that time more assiduously followed him, in hopes of gaining some advantage over him, which would most effectually prove that he was not really that Divine Person destined to be his "fatal Enemy." In this he acknowledges that he has hitherto completely failed; but still determines to make one more trial of him. Accordingly he conveys him to the Temple at Jerusalem, and, placing him on a pointed eminence, requires him to prove his Divinity either by standing there, or casting himself down with safety. Our Lord reproves the Tempter, and at the same time manifests his own Divinity by standing on this dangerous point. Satan, amazed and terrified, instantly falls; and repairs to his Infernal Compeers, to relate the bad success of his enterprise. Angels in the mean time convey our blessed Lord to a beautiful valley, and, while they minister to him a repast of celestial food, celebrate his victory in a triumphant hymn.

PARADISE REGAINED.

BOOK IV.

PERPLEX'D and troubled at his bad success
The Tempter stood, nor had what to reply,
Discover'd in his fraud, thrown from his hope
So oft, and the persuasive rhetoric

1. *Perplex'd*—]

The strong sense in which Milton almost always uses this word may induce us to suppose that in his own mind he derived it of the Greek *πλησσω*, *πληγεις*, *πεπληγμενος*, *percutio*, *veho*, *perterreo*, or from its compound *παραπλήτω*, from whence *παραπληξ*, *mente percussus*, *attonitus*, and *παραπεπληγμενος* *furi-bundus*. *Perplexed* and *perplexity* are used in this strong sense in our version both of the Old and New Testament. See Isaiah, xxii. 5. Esther, iii. 15. Micah, vii. 4. Luke, ix. 7. and xxi. 25.

4. ——— the persuasive rhetoric

That sleek'd his tongue, and won so much on Eve,]

The progressively “persuasive rhetoric” of the Serpent, in his temptation of Eve, is most exquisitely described in the NINTH Book of the PARADISE LOST.—The previous art, with which he endeavours to attract her attention, is beautifully represented :

———— oft he bow'd

His turret crest and sleek enamel'd neck,
Yawning, and lick'd the ground whereon she trod.
His gentle dumb expression turn'd at length
The eye of Eve to mark his play; he, glad

Of her attention gain'd, with serpent tongue
Organic, or impulse of vocal air,
His fraudulent temptation thus began.

His language is at first that of general, and rather palpable, flattery, professing admiration of her beauty and merit; but this is clothed in terms so irresistibly captivating, that we are not surprised when we find that

Into the heart of Eve his words made way.

On her wondering to find him gifted with speech, he proceeds to relate the manner of his acquiring both reason and speech, and the general elevation of his mental faculties, from eating a particular fruit of the garden of Eden; and he winds up his narration of this circumstance in a more artful and highly-finished compliment to Eve, than any in his first address to her.

Thenceforth to speculations high or deep
I turn'd my thoughts, and with capacious mind
Consider'd all things visible in Heaven,
Or earth, or middle, all things fair and good;
But all that fair and good in thy divine
Semblance, and in thy beauty's heavenly ray,
United I beheld; no fair to thine
Equivalent or second, which compell'd

That sleek'd his tongue, and won so much on Eve,
 So little here, nay lost; but Eve was Eve,
 This far his over-match, who, self-deceiv'd
 And rash, before-hand had no better weigh'd
 The strength he was to cope with, or his own:
 But as a man, who had been matchless held

5

10

Me thus, though importune perhaps, to come
 And gaze, and worship thee of right declar'd
 Sovran of creatures, universal Dame.

Eve is not proof against all this. She becomes
 "yet more amazed," and "replies unwarily;"
that is, the flattery is so acceptable to her, that her
 prudence begins to give way, and she enquires, with
 apparent curiosity, respecting the tree on which the
 fruit grew. The Serpent proceeds, by a beautiful
 description of the situation of the tree, and the way
 that led to it, to increase her curiosity:

Empress, the way is ready, and not long,
 Beyond a row of myrtles, on a flat,
 Fast by a fountain, one small thicket past
 Of blowing myrrh and balm; if thou accept
 My conduct, I can bring thee thither soon.
 Lead then, said Eve —————

When they come to the tree, which she finds to
 be that of the forbidden fruit, her words rather
 mark her concern than any surprize or indignation:

Serpent we might have spar'd our coming hither, &c.

On her informing him that they were commanded
 by God not to taste or touch the fruit of that tree,
 he briefly insinuates his wonder at so singular a
 prohibition, in terms that have a sensible effect on
 Eve. When replying she is said to be "yet sinless;"
 which seems to imply that, though she had not yet
 actually incurred the breach of the commandment,
 she was but too much disposed to do so. This
 then is the moment for the Tempter to exert all
 his powers, by combining every artful seduction
 of the most accomplished "Rhetoric." External
 comeliness, graceful attitude, impressive action,
 and impassioned language, unite to give force to
 the plausibility of his tale, and the sophistry of his

reasoning. Such indeed is the admirable art of the
 Poet in this place, that we are ourselves seduced by
 him, and are inclined to say, that if the Tempter
 had failed, "Eve would not have been Eve." But
 "Eve *was* Eve," and

———— his words replete with guile
 Into her heart too easy entrance won.

I have been led to trespass on my reader's
 patience, by recalling to his recollection this very
 fine part of the *Paradise Lost*, from an idea that it
 was, with Milton himself, a particularly favorite
 part of his great poem. As such he seems here to
 have had it in his mind, while in introducing the
 Tempter in a less triumphant situation, he with
 great propriety refers to his former success, and to
 what he here terms

———— the PERSUASIVE RHETORIC
 That sleek'd his tongue, and won so much on Eve.

10. *But as a man, &c.*—]

It is the method of Homer to illustrate and
 adorn the same subject with several similitudes.
 Our Author here follows his example, and presents
 us with a *string* of similies together. This fecundity
 and variety of the two poets can never be suffi-
 ciently admired; but Milton, I think, has the
 advantage in this respect, that in Homer the
 lowest comparison is sometimes the 1st, whereas
 here they rise one upon another. The first has too
 much sameness with the subject that it would illus-
 trate, and gives us no new ideas. The second is
 low, but it is the lowness of Homer, and at the
 same time is very natural. The third is free from
 the defects of the other two, and rises up to Milton's
 usual dignity and majesty.

Newton.

Mr.

In cunning, over-reach'd where least he thought,
 To salve his credit, and for very spite,
 Still will be tempting him who foils him still,
 And never cease, though to his shame the more ;
 Or as a swarm of flies in vintage time,

15

Mr. Thyer also observes that Milton, as if conscious of the defects of his two first comparisons, rises in the third to his usual sublimity.

10. *But as a man, who had been matchless held, &c.—*

"A poetical simile," says Dr. Johnson, "is the discovery of likeness between two actions, in their general nature dissimilar, or of causes terminating by different operations in some resemblance of effect. But the mention of another like consequence from a like cause, or of a like performance by a like agency, is not a simile, but an exemplification." This passage of the *Paradise Regained* is indeed, strictly speaking, no simile; it is only an *exemplification* of Satan's "vain importunity," in the frequent conduct of persons in real life, who, priding themselves on their superior cunning, if they happen to employ it against any one capable of seeing through their designs, and defeating their arts, become so irritated, that they lose not only their boasted cunning, but even common prudence, and, with the rash violence of desperation, press and pursue the attack to their accumulated detriment and disgrace.—But the character of *the man of cunning irritated by defeat*, however well drawn, is here an image too general and indistinct, materially to illustrate, or in any way to decorate, this part of the poem. We may therefore perhaps suppose the description in this place to have been *personal*: it might refer to his old literary, political, enemy, Salmasius, as the "man who had been matchless held", and who, after being "foiled" in the controversy by our Author's *DEFENSIO POPULI*, endeavored "to salve his credit" by a virulent reply, which he did not live to finish, but which was published by his son: or it might relate to his later antagonist Alexander More, or Morus.

15. *Or as a swarm of flies in vintage time,
 About the wine-press, where sweet must is pour'd,
 Beat off, returns as oft with humming sound;]*

This comparison, Dr. Jortin observes, is very just; and in the manner of Homer.

Ὅς δ' αἰεὶ περὶ κέρπον ὀμίλειον, ὥς ὅτε μῦλαι
 Σταθμῶ ἐν βρομεῦσι περιγλαγεῖας κατὰ πέλλας,
 Ὄρη ἐν εἰαρινῇ, ὅτε τε γλαγὸς ἀγχεῖ δέουσι.

IL. xvi. 641.

Thick as beneath some shepherd's thatch'd abode,
 (The pails high foaming with a milky flood,)
 The buzzing flies, a persevering train,
 Incessant swarm, and chas'd return again.

Pope.

Καὶ ὁ μύτης θάρσος ἐν γήθεσσιν εἴηκεν,
 Ἦτε, καὶ εἰργομένη μαλὰ περ χρέος ἀνδρομοίῳ,
 Ἰσχάνα δακτεῖν, λαβὼν τε ὁ αἶμ' ἀνθρῶπυ.

IL. xvii. 570.

So burns the vengeful hornet, (soul all o'er,)
 Repuls'd in vain, and thirsty still of gore;
 (Bold son of air and heat,) on angry wings,
 Untam'd, untir'd, he turns, attacks, and stings.

Pope.

Where Mr. Pope has turned the *fly* of Homer into a *hornet*, and has added two more lines to the comparison, "to keep up" as he says, "the dignity of his author."

Mr. Thyer notices likewise the simile of the Flies in the SECOND Book of the *ILIAD*, 469.

Ἡῦτε μύλαιν ἀδιων εἶθεα πολλὰ,
 Αἶτε κατὰ σταθμῶν ποιμνίου πλάσσειν
 Ὄρη ἐν εἰαρινῇ, ὅτε τε γλαγὸς ἀγχεῖ δέουσι.

————— thick as insects play,
 The wandering nation of a summer's day,
 That, drawn by milky streams, at evening hours,
 In gather'd swarms surround the rural bowers;

Pope.

The language of this last simile is beautiful, but the image which it presents is of a kind that scarcely embellishes,

About the wine-press where sweet must is pour'd,
Beat off, returns as oft with humming sound;
Or surging waves against a solid rock,

embellishes, and certainly does not dignify, the description. The other two comparisons of a band of warriors obstinately defending the dead body of their companion from the repeated attacks of the enemy, to a number of flies which it is scarcely possible to drive back from a milk pail,—and of a single hero acting the same resolute part, to a fly that will not quit a dead carcase,—are, it must be allowed, similies of the degrading kind, and unworthy of the subject they are intended to illustrate. But the application of the same simile by Milton in this place is so perfectly appropriate, that no such objection lies against it. It is justly observed by Dr. Blair, respecting similies, “that they are commonly intended to embellish and to dignify; and therefore, unless in burlesque writing, or where similies are introduced purposely to vilify and diminish an object, mean ideas should never be presented to us.” This then is one of the Critic’s exceptions, as it may be supposed the Poet’s object here to diminish, by setting in its true light, the character of the Tempter, which in parts of this Poem he had found it convenient to invest with such a portion of dignity, that it was necessary at other times to counteract it by lowering descriptions and degrading comparisons. Besides, as the courage and force of a magnanimous hero may be illustrated by the comparison of a lion or a torrent, so may the low cunning and base arts of an insidious adversary be, with no less propriety, elucidated by a comparison of an insect or a reptile.

It may be observed that *musca* is used metaphorically, by the best Roman authors, to signify a pertinacious parasite, a person of the most impertinent curiosity, or of such impudence of any kind as can with difficulty be restrained or repressed. Thus Stephens, in his *Thesaurus*, interprets *MUSCA* by *homo molestus, importunus*. Lipsius, in a note on Plautus, *MERCAT. ACT II. SC. iii. 26.*, remarks that a Fly was the Ægyptian symbol of impudence.

“Ægyptios Orus tradit, cum *impudentiam* significare
“vellent, muscam pinxisse, quod nimirum vix abacta
“nihilominus continuo redeat.”

17. ————— with humming sound:]

Thus Virgil in his Simile of the Bees, *ÆN.*
vi. 707;

Floribus insidant variis et candida circum
Lilia funduntur; STREPIT OMNIS MURMURE CAMPUS.

The humming of bees is described, in a verse of much effect, by Theocritus, *IDYLL. i. 107.*

Ὡδὲ κελόν BOMBΕΥΝΤΙ ποτὶ σμάνισσι μέλισσαι;
who again speaks of “the humming bee,” *iii. 13.*

‘A BOMBΕΥΣΑ μέλισσα,——

18. Or surging waves against a solid rock,
Though all to shivers dash’d, the assault renew,
Vain battery, and in froth or bubbles end:]

There can be but one opinion respecting this simile. “It presents” says Mr. Thyer, “to the reader’s mind an image which not only fills and satisfies the imagination, but also perfectly expresses both the unmoved steadfastness of our Saviour, and the frustrated baffled attempts of Satan.”—We may trace a resemblance of it, where Vida describes the vain attempts of the Arch-Fiend, in the Temptation of our blessed Lord.

——— Haud destitit hostis

Congressu victus primo, pugnamque retentat,
Atque aliis super atque aliis assultibus instat,
Terque novos, semper cæpti irritus, integrat astus,
Nequicquam nunc regnorum, nunc laudis, inani
Immotum tentans animum pervertere amore.
Ut, cum sollicitum tollunt mare fluctibus Euri,
Crebra ferit, sævitque minaci murmure in alta
Littora, sed SAXIS ALLISA REVERTITUR UNDA.

CHRISTIAD. iv. 628.

We may also compare the following Stanza of Giles Fletcher’s *CHRIST’S TRIUMPH OVER DEATH.*

Though all to shivers dash'd, the assault renew,
 (Vain battery !) and in froth or bubbles end ; 20
 So Satan, whom repulse upon repulse
 Met ever, and to shameful silence brought,
 Yet gives not o'er, though desperate of success,
 And his vain importunity pursues.
 He brought our Saviour to the western side 25
 Of that high mountain, whence he might behold
 Another plain, long but in breadth not wide,
 Wash'd by the southern sea, and, on the north,
 To equal length back'd with a ridge of hills
 That screen'd the fruits of the earth and seats of men 30
 From cold Septentrion blasts ; thence in the midst

So have I seen a rock's heroic breast,
 Against proud Neptune, that his ruin threatens,
 When all his waves he hath to battle prest,
 And with a thousand swelling billows beats
 The stubborn stone, and foams and chaffs and frets
 To heave him from his root, unmoved stand ;
 And more in heaps the barking surges land,
 The more IN PIECES BEAT fly weeping to the strand.

And we may trace all these later poets to Virgil,
 Æn. vii. 586.

Ille, velut pelagi rupes immota, resistit ;
 Ut pelagi rupes, magno veniente fragore,
 Quæ sese, multis circum latrantibus undis,
 Mole tenet ; scopuli nequicquam et spumea circum
 Saxa fremunt, læterique illisa refunditur. alga.

18. — *surging waves*—]

Thus Spenser, FAERY QUEEN, B. ii. C. xii. 21.

Sudden they see, from midst of all the main,
 The SURGING WATERS like a mountain rise,

And our Author in his PARADISE LOST, vii. 213.

Up from the bottom turn'd by furious winds,
 And SURGING WAVES, —————

27. *Another plain, &c.*—]

The learned reader need not be informed that the country here meant is Italy, which indeed is long but not broad, and is washed by the Mediterranean on the south, and screened by the Alps on the north, and divided in the midst by the river Tiber.

Newton.

The ridge of hills here does not mean the Alps, but the Apennines, which divide the south-west part of Italy from the north-west ; and in which the river Tiber has its source. The *plain*, contained between these Hills and the Mediterranean sea, consists of the old Etruria, Latium, and Campania ; the two latter being divided from the former by the course of the Tiber.

31. ————— *thence in the midst*

*Divided by a river, of whose banks
 On each side an imperial city stood,]*

————— *Romam :*

APENNINIGENÆ QUÆ PROXIMA TIBRIDIS UNDIS
 Mole sub ingenti rerum fundamina ponit.

Ovid, MET. xv. 431.

Divided by a river, of whose banks
 On each side an imperial city stood,
 With towers and temples proudly elevate
 On seven small hills, with palaces adorn'd,
 Porches and theatres, baths, aqueducts,

35

34. *With towers and temples proudly elevate
 On seven small hills, with palaces adorn'd,
 Porches and theatres, baths, aqueducts,
 Statues and trophies, and triumphal arcs,
 Gardens and groves, presented to his eyes,]*

Thus Spenser, in his *RUINS OF TIME*, where
 Verulam, comparing herself with Rome, describes
 "the beauty of her buildings fair;"

High TOWERS, fair TEMPLES, goodly THEATRES,
 Strong walls, rich PORCHES, princely PALACES,
 Large streets, brave houses, sacred sepulchres,
 Sure gates, sweet GARDENS, stately GALLERIES,
 Wrought with fair pillars, and fine imageries.

35. *On seven small hills—]*

Thus Virgil, *GEORGIC* ii. 535, speaking of
 Rome,

SEPTIMOUE una sibi muro circumdedit ARCES.

Newton.

Horace terms the tutelary Gods of Rome,

Diis, quibus SEPTEN placuere COLLES.

CARM. SEC. 7.

Propertius describes Rome, *EL.* iii. 10.

SEPTEN urbs alta JUCIS, ———

And Statius, 4 *SYLV.* i. 6.

Et SEPTENGEMINO jactantior æthera pulset
 Roma JUGO: ———

And Prudentius, *ROMANI MARTYRIS SUP-
 PLICIUM*, 414.

Ubi iste vester tunc erat summus Deus,
 Divûm favore quum puer Mavortius
 Fundaret ARCEM SEPTICOLLEM Romulus?

35. ————— *with palaces adorn'd,
 Porches and theatres, baths, aqueducts,
 Statues, and trophies, and triumphal arcs,
 Gardens and groves—]*

The Author, having before mentioned temples
 and towers, has in these lines comprehensively

summed up all the other marks of Roman mag-
 nificence, that could be distinguished on such a
 view as is here exhibited.

35. ————— *with palaces adorn'd,]*

These were a subject of immense expence and
 grandeur. Clodius, the antagonist of Milo, even
 in the times of the republic, dwelt in a house that
 cost near one hundred and twenty thousand pounds
 of our money.—We may form some judgment of
 the size and extent of the Roman palaces, from
 what is said of them by the writers of the Augustan
 age. Sallust mentions "*domos et villas IN UR-
 BIUM MODUM EXÆDIFICATAS.*" *BELL. CA-
 TILIN.* 12. And Ovid uses a similar expression,
 speaking of the house which Augustus Cæsar pulled
 down, as setting a dangerous example of luxury,
 when he built the Temple of Concord, and the
 Lirian Portico, in its room.

Disce tamen, veniens ætas, ubi Livia nunc est

Porticus, immensæ tecta fuisse domûs.

URBIS OPUS DOMUS UNA FUIT; spatiumque tenebat,

Quo brevius muris oppida multa tenent.

Hæc æquata solo est, nullo sub crimine regni,

Sed quia luxuriâ visa nocere suâ.

FAST. vi. 639.

Seneca also speaks in the same manner of the
 private houses in his time; "*ædificia privata LAXI-
 TATEM URBIVM MAGNARUM VINCENTIA.*"
DE BENEFIC. vii. 10. and *EPIST.* xc. he notices
 "*domos INSTAR URBIVM.*"

36. *Porches—]*

The Porticos also were an article of immense
 magnificence at Rome. They were elevated struc-
 tures of great extent; and were much resorted to
 for shade in summer, and for dryness in winter.—
 Martial speaks of the Claudian Portico;

Claudia diffusa ubi porticus explicat umbras,—

DE SPECTAC. *EP.* ii. 9.
 and

Statues, and trophies, and triumphal arcs,
Gardens and groves, presented to his eyes,

and describes the famous Portico of Cn. Octavius, in the Circus Flaminius,

— centum pendentia tecta columnis;—

L. ii. EP. xiv.

Ovid notices the Pompeian, Octavian, and Livian Porticos.

Tu modo Pompeiâ lentus spatiare sub umbrâ,

Cum sol Herculei terga leonis adit;

Aut ubi muneribus nati sua munera mater

Addidit, externo marmore dives opus.

Nec tibi vitetur, quæ priscis sparsa tabellis

Porticus auctoris Livia nomen habet.

DE ART. AMAND. i. 67.

These buildings were introduced by Scipio Nautica, on the termination of the Punic war; who built one in the Capitol. Besides those which were separate buildings by themselves, others were prefixed to temples, theatres, and baths.—The Portico, which Augustus erected before the Temple of Apollo in memory of the battle of Actium, is particularly described by Propertius, L. 2. EL. xxxi.; and is also mentioned by Ovid, L. 3. TRIST. l. 59. As Roman luxury rose to its height, private persons had their porticos. Juvenal speaks of the

— porticus, in qua

Gestatur dominus, quoties pluit:—

SAT. vii. 178.

And Paterculus, having spoken of the public Porticos, adds; “publicam magnificentiam secuta “privata luxuria est.” L. ii. C. 1.

36. ——— theatres,—]

The Theatres, in which we may include the *Amphitheatres*, *Circi* and *Naumachia*, were conspicuous objects among the magnificent buildings of Rome. They were at first only temporary buildings, but were erected sometimes at an incredible expence. Pliny describes very particularly one built by M. Scæurus, the son-in-law of Sylla, which he terms “opus maximum omnium quæ unquam “fuere humanâ manu facta.” L. xxxvi. C. 15. This building he likewise mentions (L. xxxvi. C. 2.) to have been erected at this wonderful expence, scarcely for the amusement of one month.—

Pompey was the first person who built a fixed theatre; for which, according to Tacitus, he was censured, as introducing new customs tending to corrupt the manners of the people. (ANNALES. xiv. C. xx.) Permanent theatres of a great extent soon became frequent. Some remains of those built by Marcellus, and Statilius Taurus, are still to be seen; as well as that of Tiberius, who also, (TACIT. ANNALS. vi. 42.), repaired that of Pompey which had been destroyed by fire.—Nero afterwards (according to Pliny, L. xxxiii. C. 3.) covered this theatre with gold.

36. ——— baths,—]

The great extent of the Roman public baths may be judged of by the ruins now remaining of those of Caracalla and Dioclesian. Ammianus Marcellinus speaks of baths at Rome “in modum provinciarum extructa,” (L. xvi. C. 10;) where, however, Valesius judiciously suggests the reading *piscinarum* rather than *provinciarum*.—Rutilius, in his ITINERARIUM, says;

Consumunt totos celsa lavacra lacus.

102.

The baths even of private persons were very lofty buildings, and were ornamented in the most superb style. Juvenal, speaking of the expences of private persons in whatever gratified their own luxury, specifies particularly their *baths* and *porticos*.

Balnea sexcentis, et pluris porticus,—

SAT. vii. 178.

where, if *sexcentis* be understood of the *sestertium*, which the sense seems to require that it should, the expence of a private bath is estimated by the satyrist at near five thousand pounds of our money. Seneca particularly notices this absurd extravagance of his countrymen, in the Epistle, where, having described the bath of Scipio Africanus, “Balneolum angustum, tenebrosum ex consuetudine antiquâ,” he compares the manners of his own contemporaries with those of a former age.—“At nunc quis est, “qui sic lavari sustineat? Pauper sibi videtur et “sordidus, nisi parietes magnis et pretiosis orbibus
B b 2 “refulserunt;

Above the height of mountains interpos'd;
(By what strange parallax, or optic skill

40

"refulserunt; nisi Alexandrina marmora Numi-
"dicis crustis distincta sunt; nisi illis undique
"operosa et in picturæ modum variata circumlitio
"prætexitur; nisi vitro absconditur camera; nisi
"Thasius Lapis, quondam rarum in aliquo spec-
"taculum templo, piscinas nostras circumdedit;
"——nisi aquam argentea epistomia fuderunt.
"Et adhuc plebeias fistulas loquor: quid cum ad
"balnea libertinorum pervenero? Quantum sta-
"tuarum, quantum columnarum est nihil susti-
"nentium, sed in ornamentum positarum, et im-
"pensæ causâ!——Eo deliciarum pervenimus,
"ut nisi gemmas calcare nolumus." Ep. lxxxvi.
——Stattius has a poem, the subject of which is the
bath of Claudius Etruscus; which he describes in
the same manner.

Nil ibi plebeium; nusquam Temescia notabis
Æra, sed argento felix propellitur unda,
Argentoque cadit, labrisque nitentibus instat
Delicias mirata suas, et abire recusat.

1 SYLV. v. 47.

36 ————— *aqueducts,*

These were some of the noblest works of the
Romans. Frontinus, in his Treatise *de Aquæduc-
tibus Urbis Romæ*, affirms them to have been "mag-
"nitudinis Romani Imperii præcipuum indicium."
Pliny speaks particularly of the aqueduct begun by
Caius Cæsar, and finished by Claudius, as far ex-
ceeding all that had ever been before it in every
respect. L. xxxvi. C. 15. The expence he says
was "sestertium ter millies," equal to about a mil-
lion and half sterling.—Rutilius, speaking of the

—— aërio pendentes fornice rivos,

adds,

Ilos potius dicas crevisse in sidera montes:
Tale Giganteum Græcia laudat opus.

ITINERAR. 97.

37. *Statues,—*

The passion of the Romans for statues appears
from the number of antique statues yet remaining
at Rome, after the numerous desolations of that
city. Greece, Asia, and Egypt were all plun-

dered to ornament it with statues. Among the most
conspicuous of these, on a bird's eye view of the
city, were the colossal images of some of their
emperors, standing on superb columns.—Ammianus
Marcellinus, in his description of the triumphal
entry of Constantius into Rome, notices the "elatos
"vertices, qui scansili suggestu consurgunt, pri-
"orum principum imitamenta portantes." These
may be supposed the statues which the poet here
intends.

37. ————— *trophies,—*

Rutilius notices the numberless trophies which
decorated every part of the city of Rome;

Quod regnas minus est, quam quod regnare mereris;
Excedis factis grandia fata tuis.
Percensere labor densis decora alta trophæis,
Ut si quis stellas pernumerare velit.

ITINERAR. 91.

Milton had here perhaps in his mind the trophies
now remaining in the front of the Capitol, thought
to be the Cimbric trophies of Marius.

37. ————— *triumphal arcs,*

The arches erected in honor of eminent persons
were in the early ages of Rome rude structures.
That of Camillus was of plain stone. But those of
Cæsar, Drusus, Titus, Trajan, Constantine, and
others, were of marble, and many of them orna-
mented with statues, trophies, and the most curious
sculpture; particularly those of Titus and Con-
stantine. Claudian refers to the arches adorned
with trophies.

—— septem circumspecte montes,
Qui solis radios auri fulgore lacessunt,
Indutosque arcus spoliis,——

IN SECOND. CONS. STILICH. 65.

38. *Gardens and groves,—*

These were high articles of luxury among the
Romans. Those of Lucullus are mentioned by
Plutarch, as even in his time the most magnificent
of any belonging to the emperor. Messalina, the
adulterous

Of vision, multiply'd through air, or glass
Of telescope, were curious to inquire :)
And now the Tempter thus his silence broke.

THE city which thou seest no other deem
Than great and glorious Rome, queen of the earth, 45

adulterous consort of Claudius, caused Valerius Asiaticus to be put to death, that she might get possession of these gardens,—“hortos inhians quos ille a Lucullo coemptos insigni magnificentiâ excolebat.” Tacit. ANNAL. xi. 1.—Julius Cæsar by will bequeathed his gardens near the river Tiber to the Roman people. Martial mentions groves of laurel, planes, and cypresses, as contributing much to the luxury and elegance of a mansion; and joins them with baths and porticos.

Daphnonas, platanonas, et aërias cyparissos,
Et non unius balnea solus habes;
Et tibi centenis stat porticus alta columnis,
Calcatusque tuo sub pede lucet onyx.

L. xii. EP. 50.

40. *By what strange parallax, or optic skill
Of vision, multiplied through air, or glass
Of telescope—]*

The learned have been very idly busy in contriving the manner in which Satan shewed to our Saviour all the kingdoms of the world. Some suppose it was done by vision; others by Satan's creating phantasms or species of different kingdoms, and presenting them to our Saviour's sight, &c. &c. But what Milton here alludes to is a fanciful notion which I find imputed to our famous countryman Hugh Broughton. Cornelius a Lapide in summing up the various opinions upon this subject gives it in these words: Alii subtiliter imaginantur, quod Dæmon per multa specula sibi invicem objecta species regnorum ex uno speculo in aliud et aliud continuo reflexerit, idque fecerit usque ad oculos Christi. In locum Matthæi. For want of a proper index I could not find the place in Broughton's works. But Wolfius, in his *Curæ philologicæ* in SS. Evangelia, fathers this whim upon him: Alii cum Hugone Broughtono ad instrumenta artis opticæ se recipiunt. Vid. Wolf. in Matt. iv. 8. *Thyer.*

The learned Bochart has a Dissertation on this subject; the following passage of which might here have been in Milton's recollection. “Eo usque progreditur hominum industria, ut in trumentis quibusdam opticis, telescopiis, microscopiis, et speculis, &c. remotissima quæque oculis subjiciat, minutissima quævis adducat in conspectum, objectorum situm prorsus immutet, adeo ut posteriora antè, inferius superiora cernantur. Nul- latenus profecto dubitandum quin longe major sit Diaboli in objectis admovendis, amplificandis, suo situ emovendis, &c. vis ac solertia; cum pro tubis opticis, aut speculis bipedalibus, vel tripedalibus, quibus sclemus uti, ille præsto nubes habeat, quas ex arbitrio, tanquam aeris princeps, fingit ac usurpat.”

Bochart. Tom. i. p. 949.

42. ——— were curious to enquire :]

This is something in the manner of a passage in Horace, L. iv, Ode 4, where speaking of the Vindelici, he says,

———— quibus
Mos unde deductus per omne
Tempus Amazoniâ securi
Dexteras obarmet, QUERERE DISTULI;

on which passage the Delphin Commentator observes, *Hæc ironiam sane continent in quosdam eo tempore de nugis ejusmodi acrius et perperam disputantes.*—Milton may be supposed here to allude to the *idly busy* enquiries of the learned, *acrius et perperam disputantes* concerning the optic skill of Satan, in displaying this distant scene before our blessed Lord.

45 ——— great and glorious Rome, queen of the earth,
So far renew'd,—]

So far renown'd, and with the spoils enrich'd
Of nations: there the Capitol thou seest,
Above the rest lifting his stately head
On the Tarpeian rock, her citadel
Impregnable; and there mount Palatine,

50

In the ELEVENTH Book of the PARADISE LOST, where Michael shews Adam the four divisions of the world, Rome in its plenitude of power is described as the great distinguishing feature of Europe.

— Europe thence, and where ROME WAS TO SWAY
THE WORLD; —

Thus Propertius terms Rome, 405.

Septem urbs alta jugis, QUÆ TOTI PRÆSIDET ORBI,
L. iii. El. 10.

And Lucan, ii. 655.

IPSA CAPUT MUNDI, bellorum maxima merces
Roma, —

Martial likewise addresses her,

TERRARUM DEA CENTIUMQUE ROMA,
Cui par est nihil, et nihil secundum. L. xii. Ep. 8.

And in the SIXTH Book of the ÆNEID, where Anchises, shewing to Æneas in the shades the Roman heroes that were to descend from him, points out Romulus as the founder of Rome;

En hujus, nate, auspiciis ILLA INCLYTA ROMA
IMPERIUM TERRIS, animos æquabit Olympo; — 782.

Rutilius, in his ITINERARIUM, where he describes himself quitting Rome, thus begins a most affectionate valedictory address to her;

Exaudi, REGINA TUI PULCHERRIMA MUNDI,
Inter sidercos Roma recepta polos. L. i. 47.

46. — with the spoils enrich'd
Of nations: —]

This refers to the immense sums carried to Rome, and deposited in the treasury by their generals; and to what was amassed by the fines which the Romans arbitrarily set upon other states and kingdoms, as the price of their friendship.—Lucan, where

he relates the plundering of the treasury by Julius Cæsar, particularly describes the spoils and treasures accumulated by these rulers of the world.

— tunc conditus imo
Eruitur templo, multis intactus ab annis,
Romani census populi, quem Punica bella,
Quem dederat Perses, quem victi præda Philippi:
Quod tibi Roma fuga Pyrrhus trepidante reliquit,
Quo te Fabricius regi non vendidit auro,
Quicquid parcorum mores servastis avorum,
Quod dites Asiæ populi misère tributum,
Victorique dedit Minöia Creta Metello,
Quod Cato longinqua vexit super æquora Cypri.
Tunc Orientis opes, captorumque ultima regum
Quæ Pompeianis prælata est gaza triumphis
Egeritur; —

PHARSAL. iii. 155.

47. — there the Capitol thou seest,
Above the rest lifting his stately head
On the Tarpeian rock, her citadel
Impregnable; —]

Thus Virgil, ÆN. viii. 652.

In summo custos TARPEIÆ Manlius ARCIS
Stabat pro templo, et CAPITOLIA CELSA tenebat.

And Silius Italicus, iii. 623.

AUREA TARPEIÆ ponet CAPITOLIA RUPE.

Tacitus, speaking of the Capitol, terms it,
“ munitissimam Capitolii ARCEM, ET NE MAGNIS
“ QUIDEM EXERCITIBUS EXPUGNABILEM.”

HIST. iii. 78.

50. — there mount Palatine,
The imperial palace, compass huge, and high
The structure, —]

Servius supposes, that Virgil, in describing the palace of Latinus in the SEVENTH ÆNEID, had a view to Augustus's palace on the Palatine mount.

Tectum augustum, ingens, centum sublime columnis,
Urbe fuit summa, Laurentis regia Pici;

Horrendum.

The imperial palace, compass huge, and high
 The structure, skill of noblest architects,
 With gilded battlements conspicuous far,
 Turrets, and terraces, and glittering spires:
 Many a fair edifice besides, more like
 Houses of God, (so well I have dispos'd
 My aery microscope,) thou may'st behold,
 Outside and inside both, pillars and roofs,

55

Horrendum sylvis et religione parentum.
 Hinc scepra accipere, et primos attollere fasces
 Regibus omen erat; hoc illis curia templum,
 Hæ sacris sedes epulis; hic ariete cæso
 Perpetuis soliti patres considerare mensis.

170.

Bianchini, in his *Palazzo de Cesari*, adopts the same opinion, and further observes that at this passage the Vatican Virgil has a portico of eight pillars in front, of the Corinthian order and fluted. This, he supposes, was designed to represent the vestibule of Augustus's palace, which he adds might probably be standing when that manuscript was written. Mr. Holdsworth says, it is probable that Augustus's palace was built just about the time when Virgil was writing this part of his poem.——But the imperial palace, or at least that part of it in which Augustus really resided, was neither extensive nor magnificent. Suetonius describes Augustus residing “in ædibus modicis, et neque laxitate, neque cultu conspicuis; ut in quibus porticus breves essent Albanarum columnarum, et sine marmore ullo aut insigni pavimento conclavia.” Sueton. Vit. August. 72.

In the following passage from Claudian we may perhaps trace something like the groundwork of this description of Rome.

Ecce Palatino crevit reverentia monti,
 Exultatque habitante Deo, potioraque Delphis
 Supplicibus late populis oracula pandit;
 Atque suas ad signa jubet revirescere laurus.
 Non alium certe decuit rectoribus orbis
 Esse larem, nulloque magis se colle potestas

Æstimat, et summi sentit fastigia juris.
 Attollens apicem subjectis regia rostris
 Tot circum delutra videt, tantisque Deorum
 Cingitur excubiis. Juvat infra tecta Tonantia
 Cernere Tarpeia pendentes rupe Gigantas,
 Cælatasque fores, mediisque volantia signa
 Nubibus, et densum stipantibus æthera templis,
 Æraque vestitis numerosa puppe columnis
 Consita, subnixasque jugis immanibus ædes,
 Naturam cumulante manu; spoliisque micantes
 Innumeros arcus. Acies stupet igne metalli,
 Et circumfuso trepidans obtunditur auro.

DE VI. CONS. HONOR. 35.

54. Turrets, and terraces,—]

Thus in the Spirit's votive address of thanks to Sabrina, at the conclusion of the COMUS;

May thy lofty head be crown'd
 With many a TOWER AND TERRACE round!

where Mr. Warton observes that Milton, who then lived at Horton near Colnebrook, was impressed with this idea from his vicinity to Windsor Castle. The descriptive and poetical ideas that our Poet once caught he seldom relinquished: he seems here to have blended the old English Castle with his Roman view.

58. Outside and inside both,—]

So Menippus, in Lucian's Icaro-Menippus, could see clearly and distinctly, from the moon, cities and men upon the earth, and what they were doing, both *without doors, and within*, where they thought themselves most secret. καὶ ἀνωθεν καὶ ἐξ ὧν ἐν τῇ γῇ, ἰωμεν λαφῶς τὰς πόλεις, τὰς ἀνθρώπους, τὰ γινόμενα,

καὶ

Syene, and where the shadow both way falls, 70
 Meroe, Nilotic isle; and, more to west,
 The realm of Bocchus to the Black-moor sea;
 From the Asian kings, and Parthian among these;
 From India and the golden Chersonese,
 And utmost Indian isle Taprobane, 75
 Dusk faces with white silken turbants wreath'd;
 From Gallia, Gades, and the British west;
 Germans, and Scythians, and Sarmatians, north

Ethiopia in the river Nile, therefore called *Nilotic isle, where the shadow both way falls*; Rursus in Meroe, (insula hæc caputque gentis Æthiopum—in amne Nilo habitatur,) bis anno absumi umbras; Plin. Lib. ii. Sect. 73.; *the realm of Bocchus*, Mauritania. Then *Asian* nations; among these *the golden Chersonese*, Malacca the most southern promontory of the East Indies, (see *Paradise Lost*, xi. 392.;) and *utmost Indian isle Taprobane*, wherefore Pliny says it is “extra orbem a natura re-legata;” Lib. vi. Sect. 22. Then the *European* nations as far as to *the Tauric pool*, that is the palus Mæotis; “Lacus ipse Mæotis, Tanain amnem ex Riphæis montibus defluentem accipiens, novissimum inter Europam Asiamque finem, &c.” Plin. Lib. iv. Sect. 12. *Newton.*

The description here, seems governed by the cardinal points. It first looks *southward*, to Africa; then *eastward*, to Asia; then *westward*, to France, Spain, and the British Islands; then *northward*, to Germany, antient Scythia, and the most northern European nations.

71. *Meroe, Nilotic isle;—*

Diodorus Siculus mentions Meroe as the largest of the islands formed by the course of the Nile.

Claudian terms it

——— Meroe CIRCUMFLUA NILO.

DE NUPT. HONOR. ET MAR. 223.

71. ——— *Nilotic;—*

Martial, speaking of Egypt, calls it

——— NILOTICA tellus.

L. vi. EP. 80.

72. *The realm of Bocchus;—*

Thus Claudian;

Arx incensa Jubæ; rabies Marusia ferro

Cessit, et ANTIQUI PENETRALIA diruta BOCCII.

DE IV. CONS. HONOR. 39.

And Ariosto, ORLANDO FURIOSO, L. XXII;

Leva al fin gli occhi; e vede il Sol che'l tergo

Havea mostrato a LA CITTA DI BOCCO.

72. ——— to the Black-moor sea;]

——— ubi MAURA semper

Æstuat UNDA.

Hor. L. ii. Cde vi. 3.

73. ——— and Parthian among these;]

The Tempter having failed to captivate our Lord with the view of the immense forces of the Parthians and their military preparations and skill, now endeavours to impress upon him a sense of the great power of the Roman Empire. This is displayed in the embassies of distant and powerful nations, among whom we find the Parthians, who are thus made to bow the head to the Genius of Rome.

77. ——— Gades,—]

Gades, the old Roman name for Cadiz, or Cales, a principal sea-port of Spain, without the straits of Gibraltar, is here put to signify the part of Spain most distant from Rome; which the Romans distinguished by the name of *Hispania ulterior*.

78. *Germans, and Scythians, and Sarmatians, north Beyond Danubius to the Tauric pool.]*

The

Beyond Danubius to the Tauric pool.
 All nations now to Rome obedience pay; 80
 To Rome's great emperor, whose wide domain,
 In ample territory, wealth, and power,
 Civility of manners, arts and arms,
 And long renown, thou justly may'st prefer
 Before the Parthian. These two thrones except, 85
 The rest are barbarous, and scarce worth the sight,
 Shar'd among petty kings too far remov'd;
 These having shown thee, I have shown thee all

The Danube was the southern boundary of ancient Germany. From the mouth of the Danube to the Palus Mæotis, all along the shores of the Euxine Sea, lay the European Scythians, and beyond them northward, the Sauromatæ, Sarmatæ, or Sarmatians. All the intermixed nations seem at the time of the Christian Æra to have been so far swallowed up in these two, as to have ranked under the general head of Scythians or Sarmatians; which names antient historians have much confounded. These two nations extended themselves very far north. Cluverius says, that Sarmatia reached quite to the Northern Ocean; which was thence called Oceanus Sarmaticus. Juvenal joins the Sarmatians with this ocean;

Ultra Sauromatas fugere hinc libet, et glaciale
 Oceanum,——

SAT. ii. 1.

Milton may therefore be understood, in this description, as meaning to comprehend all the European nations from the banks of the Danube, and the shores of the Euxine, to the Northern Ocean.

84. ———— *thou justly may'st prefer*
Before the Parthian,——]

The Tempter had before advised our Saviour to prefer the Parthian, iii. 363.

—— the Parthian first

By my advice:

but this shuffling and inconsistency is very natural and agreeable to the father of lies, and by these touches his character is set in a proper light.

Newton.

There appears to me here no inconsistency whatever. What is here said rather marks the great and accomplished art of the Tempter, than it indicates a "shuffling." Satan only varies the attack, by changing the ground on which it had not been successful. His manner of doing it is perfectly plausible. "You," says he, "may very possibly prefer an alliance with the Romans, whose power and splendor I have just displayed, to one with the Parthians; and you judge wisely in so doing."

88. ———— *I have shown thee all*

The kingdoms of the world, and all their glory.]

The Poet in the preceding Book had displayed at large the military power of the Parthian empire. In the beginning of this Book he shews and describes Imperial Rome, the "Queen of the Earth," in all her magnificence of splendor and pride of power; and introduces the rest of the world as subject to her, doing homage to her greatness, and suing to her with embassies. Thus admirably has he depicted "the kingdoms of the world, and all their

C c 2

"glory,"

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And long renown, thou justly may'st prefer

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but this shuffling and inconsistency is very natural and agreeable to the father of lies, and by these touches his character is set in a proper light.

Newton.

There appears to me here no inconsistency whatever. What is here said rather marks the great and accomplished art of the Tempter, than it indicates a "shuffling." Satan only varies the attack, by changing the ground on which it had not been successful. His manner of doing it is perfectly plausible. "You," says he, "may very possibly prefer an alliance with the Romans, whose power and splendor I have just displayed, to one with the Parthians; and you judge wisely in so doing."

88. ———— *I have shown thee all*

The kingdoms of the world, and all their glory.]

The Poet in the preceding Book had displayed at large the military power of the Parthian empire. In the beginning of this Book he shews and describes Imperial Rome, the "Queen of the Earth," in all her magnificence of splendor and pride of power; and introduces the rest of the world as subject to her, doing homage to her greatness, and suing to her with embassies. Thus admirably has he depicted "the kingdoms of the world, and all their

C c 2

"glory,"

The kingdoms of the world, and all their glory.
 This emperor hath no son, and now is old,
 Old and lascivious, and from Rome retir'd
 To Capreæ, an island small, but strong,
 On the Campanian shore, with purpose there

90

"glory," in the great and principal empire of the Heathen world: very judiciously also and with considerable effect has he wound up his extended and highly finished description, by recurring to the *brief* account in scripture of the Devil shewing our Lord *all the kingdoms of the world, and the glory of them.* Mat. iv.

90. *This emperor hath no son, &c.—]*

The accuracy and historical correctness, with which the character of Tiberius is here drawn, is well worth noticing.—It is mentioned by Dion Cassius, that when there ceased to be any immediate successor fit to undertake the government, the conduct of the emperor, which had till that time been eminent and exemplary, was so changed as to become the very reverse of what it had before been. Τιβεριος δὲ ἐπὶ το ἐπιδρευοις οὐκ ἐπ' εἰχνης, ἰς παν τὴν ἀντιοι τῶν προσβῆσι εἰργασμενῶσι αὐτῷ, πολλῶν οἰτῶσι καὶ καλῶσι, πειρῶσι. lvii. It is also said of him by Tacitus, that in the ninth year of his government, in which year Drusus died, he began to assume that conduct for which our Poet justly brands him as a "monster;"—"cœpit sævire ipse, aut sævientibus vires præbere." ANNAL. iv. 1.

90. ————— *and now is old,
 Old and lascivious, and from Rome retir'd
 To Capreæ,—]*

The retreat of Tiberius to Capreæ was in the year of Rome 780, being the thirteenth of his reign, and the sixty-eighth of his age. This was the twenty-seventh year of the Christian Æra, so that at the time our Poet is speaking of him, he was more than seventy. That his vices encreased with his age, or at least that he more openly indulged them, we learn from Tacitus, who in the conclusion of his character says, "postremo in

"scelera simul ac dedecora prorupit, postquam, remoto pudore et metu, suo tantum ingenio utebatur." ANNAL. vi. 51.—And Suetonius, describing some of his "horrid lusts," says, "prænotior sane ad id genus libidinis, et natura, et ætate." C. 44.

92. ————— *an island small but strong
 On the Campanian shore,—]*

Suetonius thus describes Capreæ.—"Capreæ se contulit: præcipue delectatus insula, quod uno parvoque littore adiretur, septa undique præruptis immensæ altitudinis rupibus, et profundo maris." Vit. Tiber. C. 40.—And Tacitus, "Capreæ se in insulam abdidit, trium millium freto ab extremis Surrentini promontorii disjunctam. Solitudinem ejus placuisse maxime crediderim, quoniam importuosum circa mare, et vix modicis navigiis pauca subsidia; neque adpulerit quisquam, nisi gnaro custode." ANNAL. iv. 67.

93. ————— *with purpose there
 His horrid lusts in private to enjoy,]*

Suetonius, C. 42, describing Tiberius in the island of Capreæ, says;—"secreti licentiam nactus, quasi civitatis oculis remotus, cuncta simul vitia, male diu dissimulata, tandem profudit." And in the following chapter he proceeds to describe the *arcane libidines* of this monster.—Tacitus also describes him when he had once quitted Capreæ to go to Rome, returning immediately to his retreat, and his "horrid lusts."—Saxa rursum et solitudinem maris repetiit, pudore scelerum et libidinum; quibus adeo indomitis exarserit, &c.—ANNAL. vi. 1. And he had before described him on his first retiring to Capreæ, "quanto intentus olim

His horrid lusts in private to enjoy;
 Committing to a wicked favorite
 All public cares, and yet of him suspicious;
 Hated of all, and hating. With what ease,

95

"olim in publicas curas, tanto occultos in luxus,
 "et malum otium resolutus." iv. 67.

95. *Committing to a wicked favorite*
All public cares,—]

Tiberius's total neglect of all "public cares," after his retreat to Capræ, is particularly specified by Suetonius. "Regressus in insulam, Reipublicæ quidem curam usque adeo abjecit, ut postea non decurias equitum unquam supplerit; non tribunos militum præfectosque, non provinciarum præsides ullos mutaverit; Hispaniam et Syriam per aliquot annos sine consularibus legatis habuerit, &c." C. 41.—The character of his "wicked favorite," Sejanus, is thus drawn by Tacitus. "Corpus illi laborum tolerans, animus audax; sui obtegens, in alios crīminator; juxta adulatio et superbia; palam compositus pudor, intus summa adipiscendī libido; ejusque causā, modo largitio et luxus, sæpius industria ac vigilantia, laud minus noxiæ, quotiens parando regno finguntur." ANNAL. iv. 1.—The power and authority of Sejanus, under the unbounded favor and compliance of the emperor, is related by the same historian. "inripere paulatim militares animos, adeundo, apellando; simul centuriones ac tribunos ipse deligere: neque senatorio ambitu abstinebat, clientēs suos honoribus aut provinciis ornando, facili Tiberio atque ita prono ut socium laborum, non modo in sermonibus, sed apud patres et populum celebraret, colique per theatra et fora effigies ejus, interque principia legionum sineret." C. 2.—His authority is described, after the retreat of Tiberius, to have been still increased: it is also intimated that his wickedness was less concealed. The historian, speaking of the consulship, adds, "ad quem non, nisi per Sejanum, aditus: neque Sejani voluntas, nisi scelere quarebatur." ANNAL. iv. 68.—It may be ob-

served that a very different character of Sejanus is given by Velleius Paterculus, who terms him *singularē principalium onerum adiutorem*. But it must be recollected that it was written, when Sejanus was in the height of his power. Tacitus particularly specifies, as a reason of his own undertaking to develop the history of this period, the false and flattering histories of Tiberius and his successors, which were written by persons immediately contemporary with them, and therefore afraid to speak the truth. "Tiberii Calique, Claudii ac Neronis res, florentibus ipsis, ob metum falsæ compositæ sunt." ANNAL. i. 1.

96. ————— and yet of him suspicious,]

Tacitus speaks of Tiberius as in a certain degree restraining and concealing the ferocity of his disposition, "dum Sejanum dilexit, TIMUITVE." ANNAL. vi. 51.—Suetonius also notices his suspicions of Sejanus; where he charges the emperor himself with having put to death the two sons of Germanicus;—"quorum ipse alterum SUSPECTO jam, alterum oppresso demum Sejano, interemit." 61.—The natural disposition of Tiberius to suspicion, immediately on his accession to the government, is strongly depicted in a passage of Tacitus, respecting the death of L. Arruntius;—"nulla vetus in Arruntium ira; sed divitem, promptum, artibus egregiis, et pari famâ publicè, SUSPECTA TABAT." ANNAL. i. 13.—His hatred and suspicion of many person, at the time when he quitted Rome, are particularly mentioned by Seneca, where he speaks of the confidence which both Augustus and Tiberius placed in L. Piso.—"Huic et Divus Augustus dedit secreta mandata, cum illum præponeret Thraciæ, quam perdomuit; et Tiberius proficiscens in Campaniam, cum MULTA in urbe SUSPECTA relinquere et INVISÀ." EPIST. lxxxiii.

97. *Hated of all, and hating;—]*

Such

Indued with regal virtues as thou art,
 Appearing, and beginning noble deeds,
 Might'st thou expel this monster from his throne, 100
 Now made a stye, and, in his place ascending,
 A victor people free from servile yoke!
 And with my help thou may'st; to me the power
 Is given, and by that right I give it thee.
 Aim therefore at no less than all the world; 105
 Aim at the highest: without the highest attain'd,
 Will be for thee no sitting, or not long,
 On David's throne, be prophecy'd what will.
 To whom the Son of God unmov'd reply'd.
 Nor doth this grandeur and majestic show 110
 Of luxury, though call'd magnificence,
 More than of arms before, allure mine eye,
 Much less my mind; though thou should'st add to tell

Such was the general detestation in which Tiberius was held at last, that the Parthian king, Artabanus, wrote letters to him enumerating the various abominable crimes of which he had been guilty, and advising him that by putting an end to himself, "MAXIMO JUSTISSIMOQUE CIVIUM ODIO quam primum satisfaceret." Sueton. VIT. TIBER. 66.—And that his own resentments and suspicions of others, were equal to their detestation of him, may be collected from Suetonius, who says, "Quam vero inter hæc non modo invisus ac detestabilis, sed PRÆTREPIDUS quoque, atque OBNOXIUS vixerit, multa indicia sunt." 63.

100. ———— *this monster—*

Thus Cicero, speaking of Catiline; "nulla jam
 "perniciæ a MONSTRO ILLO atque prodigio mœ-

"nibus ipsis intra mœnia comparabitur." 2. IN
 CATILIN. I.

101. *Now made a stye,—*

Cicero, in his Oration IN PISONEM, S. 16,
 addresses Piso by the title of "Epicure noster,
 "EX HARA PRODUCTE,"——

Thus also, COMUS, 76;

To roll with pleasure IN A SENSUAL STYE.

103. ———— *to me the power
 Is given, and by that right I give it thee.*

*All this power will I give thee, and the glory of
 them; FOR THAT IS DELIVERED UNTO ME, AND
 TO WHOMSOEVER I WILL I GIVE IT. Luke, iv. 6.*

Their

Their sumptuous gluttonies, and gorgeous feasts
On citron tables or Atlantic stone,
(For I have also heard, perhaps have read,)
Their wines of Setia, Cales, and Falerne,

115

114. *Their sumptuous gluttonies, and gorgeous feasts,]*

The poet had here perhaps in his mind the account given by Suetonius, C. 13. of the *SUMPTUOUS GLUTTONIES* of Vitellius, or the immense sums expended in this way by the famous Apicius; of whom Seneca says, "cujus exitum nosse, operæ pretium est. Cum sestertium millies in culinam congestisset, cum tot congiaria principum, et ingens Capitolii vestigial singulis commessati- onibus exorsisset; ære alieno oppressus, rationes suas tunc primum inspexit. Superfuturum sibi sestertium centies," (upwards of eighty thousand pounds of our money,) "computavit; et velut in ultima fame victurus, si in sestertio centies vixisset, veneno vitam finivit." *DE CONSOLAT. AD HELV. C. 10.*—The *gorgeousness* of the Roman *feasts* is thus described by a poet of the Augustan age;

—— Triclinia templis
Concertant; teſtæque auro jam vascimur aurum.
Manilius, L. v. 507.

115. *On citron tables or Atlantic stone,]*

Tables made of *citron* wood were in such request among the Romans, that Pliny calls it *mensarum insania*. They were beautifully veined and spotted. See his account of them, Lib. xiii. Sect. 29. I do not find that the *Atlantic stone* or marble was so celebrated: the *Numidicus lapis* and *Numidicum marmor* are often mentioned in Roman authors.

Newton.

Among Cicero's charges against Verres, we find the following; "TU MAXIMAM ET PULCHERRIMAM MENSAM CITREAM a Q. Lutatius Diodoro, qui Q. Catuli beneficiis a L. Sullâ civis Romanus factus est, omnibus scientibus Lilybœi abstulisti."—This citron wood, which grew upon Mount Atlas in Mauritania, was held by the Romans equally valuable with gold, if not superior to it. Hence Martial, L. xiv. Ep. lxxxix.

Accipe felices, ATLANTICA munera, sylvas
Aurea qui dederit, dona minora dabit.

And Varro, De R. R. iii. 2. "Nuncubi hic
"vides CITRUM, AUT AURUM."

Citron tables are mentioned by Lucan in his description of the gorgeous feast given by Cleopatra to Cæsar.

Dentibus hic niveis SECTOS ATLANTIDE SYLVÆ
Imposuere ORBES; quales ad Cæsaris ora
Nec capto venere Jubâ.

PHARSAL. x. 144.

Milton, I should suppose, did not mean to celebrate any marble under the name of "Atlantic stone." Indeed it does not appear that the Romans ever used marble for tables. *Atlantic* must therefore have a reference to this citron wood, which is said to have grown nowhere but upon Mount Atlas. It might perhaps be called "Atlantic marble" or "stone," from its marble-like appearance; being curiously veined and spotted.

117. *Their wines of Setia, Cales, and Falerne,]*

These were three of the most famous Campanian wines among the Romans. Pliny, speaking of Campania, says, "Hinc felix illa Campania est. Ab hoc sinu incipiunt vitiferi colles, et temulentia nobilis succo per omnes terras inclyto; atque, (ut veteres dixerunt,) summum Liberi Patris cum Cerere certamen. Hinc SETINI et Cæcubæ obtenduntur agri. His junguntur FALERNI, CALENI."—HIST. NAT. iii. 5.

The Falerian was commonly considered as their prime wine. Hence Virgil, GEORG. ii. 96.

—— nec cellis ideo contende FALERNIS.

And Tibullus, speaking of the Falerian district, terms it

—— Bacchi cura, FALERNUS ager.

L. i. EL. 9.

And Varro, De R. R.—i. 2;—"Quod far
"conferam Campano? Quod triticum Appulo?
"Quod

Chios, and Crete, and how they quaff in gold, Crystal, and myrrhine cups, imboss'd with gems

"QUOD VINUM FALERNO? Quod oleum Ve-
"nafro?"

Setine wine, according to Pliny, was the favorite wine of Augustus. "Divus Augustus Setinum prætulit cunctis." xiv. 6.—Martial speaks of *Setia*, now *Sezza*, famous for its wine, and its situation on the brow of a hill;

Pendula Pomptinos quæ spectat SETIA campos
Exiguâ vetulos misit ab urbe cados.
L. xiii. EP. 112.
Nec quæ paludes DELICATA Pomptinas
Ex arce CLIVI spectat UVA SETINI, —
L. x. EP. 74.

The same poet seems to put the *Setine* wine upon a footing with the *Falernian*;

Ebria SETINO fit sæpe, et sæpe FALERNO.
L. xii. EP. 17.

Pliny calls the principal town of the *ager Calvus*, CALENUM. Silius Italicus calls it both *Cales* and *Cale*, viii. 513.—xii. 525. Virgil and Horace write it *Cales*. The latter, in an Ode addressed to the former, speaks of the *Calenian* wine, as a wine of value;

Sed PRESSUM CALIBUS ducere LIBERUM
Si gestis, —
L. 4. ODE XI. 14.

In another Ode, where he invites Mæcæus to visit him, he speaks of it jointly with the *Cæcubum*, but seems to consider it as inferior to the *Falenum*, which he tells his patron that his cellars do not afford.

Cæcubum et PRÆLO POMITAM CALENO
Tu bibes uvam. Mea nec Falerne
Temperant vites, neque Formiani
Pocula colles.

1 ODE XX. 9.

And yet Pliny, having noticed the *Cæruban*, as a most generous and celebrated wine, and proceeding to speak of the *Falernian*, says, "Secunda nobilitas Falerno agro erat." NAT. HIST. xiv. 6. —Horace, 1 ODE, xxxi. 9. speaks of the *Calenian* wine as a luxury of the highest kind.

118. *Chios and Crete*,—]

Pliny, speaking of the wines imported into Italy, says, "in summâ gloria fuerunt Thasium CHIU-
"UMQUE. Ex Chio quod Arvisium vocant." xiv. 7. And Virgil, ECL. v. 71.

VINA NOVUM fundam calathis ARVISIA NECTAR.
Silius Italicus likewise terms it

— AMBROSIIIS ARVISIA pocula SUCCIS.
vii. 210.

Strabo describes the country of Arvisium as producing the best of all the Greek wines. 'H ΑΡΙΒΙΣΙΑ χώρα οὐκ ἀριστοῦ φερεσθαι τῶν Ἑλληνικῶν. L. xiii.

Horace places the Chian among the rich wines in the miser's cellar;

— positis intus CHIÆ veterisque Falernei
Mille cadis, —
2 SATIR. iii. 115.

He likewise alludes to the high estimation in which this wine was held, L. 3. Ode xix. 5.

Quo CHIUM pretio cadum
Mercemur, —

The wines of Crete are joined with those of Chios or Scios, by Tasso. GIERUSAL. LIB. i. 78.

Ogni isola de' Greci à lui sol mieta,
E SCIO pietrosa gli vindemmi, è CRETA.

The isles of Greece sent in provisions meet,
And store of wine from Scios came and Crete.

Fairfax.

Cretan wine is mentioned, together with the *Chian* and other celebrated wines of Greece, by Ælian; VAR. HIST. xii. 31.—Solinus, in his description of Crete, C. 17, says, "larga vitis; mira soli indulgentia."—Martial celebrates the *passum*, made at Gnosus, a city of Crete;

Gnosia Minoiæ genuit VINDEMIA CRETÆ.
L. xiii. EP. 106.

Juvenal speaks of it as a rich wine;

— PINGUX antiquæ de littore CREÆ
PASSUM, —
xiv. 270.

The *vinum passum* was made of grapes that were nearly dried. See Pliny, xiv. 9. Colum. xii. 16.

118. ————— how they quaff in gold,
Crystal,

And studs of pearl; to me should'st tell, who thirst 120
 And hunger still. Then embassies thou show'st
 From nations far and nigh: what honour that,

*Crystal and myrrhine cups imboss'd with gems
 And studs of pearl,—]*

Crystal and myrrhine cups are often joined together by ancient authors. "Murrhino et crystal-
 "lina ex eadem terra effodimus, quibus pretium
 "faceret ipsa fragilitas. Hoc argumentum opum,
 "hæc vera luxuriæ gloria existimata est, habere
 "quod posset statim totum perire." PLIN. Lib.
 xxxiii. Proem. We see that Pliny reckons *myrrhine*
 cups among fossils; Scaliger, Salmasius, and
 others, contend from this verse of Propertius, iv. 26.

Murrheque in Parthis pocula cocta focis,

that they were like our porcelain: but if they were
 so very fragil as they are represented to be, it is
 not easy to conceive how they could be *imboss'd*
with gems and studs of pearl. I suppose our author
 asserted it from the words immediately following
 in Pliny; "Nec hoc fuit satis: turba gemmarum
 "potamus, et smaragdis teximus calices: ac temu-
 "lentia causa tenere Indiam juvat: et aurum jam
 "accessio est." Or perhaps the words, *imboss'd with*
gems, &c. refer only to *gold* first mentioned, which
 is no unusual construction. *They quaff in gold im-*
boss'd with gems and studs of pearl. Newton.

Crystal and myrrhine cups are mentioned to-
 gether by Juvenal;

Grandia tolluntur CRYSTALLINA, maxima rursus
 MYRRHINA,———

SAT. vi. 154.

And by Statius, 3 SYLV. iv. 57.

——— hic pocula magno

Prima duci, MYRRHASQUE GRAVES CRYSTALLAQUE
 portat.

Thus also Martial;

Opinianum morionibus nectar

CRYSTALLINISQUE MYRRHINISQUE propinat.

L. 3. EP. lxxxii. 24.

For the great price given for these cups, see
 Meursius DE LUXU ROMANORUM, C. 8.

The myrrhine cups seem to have been considered
 as gems, and are described as such by some of the

ancient writers. Thus Seneca, DE BENEFIC. vii. 9.,
 in a passage where he had just mentioned the luxury
 of *citron tables*, and *crystalline cups*; "Video
 "MURRHINA POCULA: parum scilicet luxuria
 "magno furit, nisi, quod vomant, CAPACIBUS
 "GEMMIS inter se propinarent."—The large
 vases shewn in different parts of Italy, as being
 onyx, agate, &c. are by many people supposed of
 this myrrhine kind. See Mr. Holdsworth, on Vir-
 gil's *Ut gemmâ bibat*, &c. GEORG. ii. 506.—But
 in his unfinished vocabulary, at the end of the last
 edition of his work, he considers the *myrrhina* as
 a sort of porcelain.—That the ancients "quaff'd
 "in gold emboss'd with gems, &c." appears from
 numberless passages of their writers. Thus Cicero;
 "Exponit suas copias omnes, multum argentum,
 "non pauca etiam POCULA EX AURO, quæ, ut
 "mos est regius, et maxime in Syriâ, GEMMIS
 "ERANT DISTINCTA CLARISSIMIS." IN VER-
 REM. iv. 27.—Virgil also thus describes a bowl
 or goblet;

Hinc regina GRAVEM GEMMIS AFROQUE propositit
 Implevitque mero PATERAM,———

ÆN. i. 738.

Silius Italicus speaks of

ARGENTO fulgentia pocula, MIXTA
 QUEIS GEMMA quæsitus honos.———

xiv. 661.

And Juvenal says,

——— nulla aconita bibuntur

Fistilibus; tunc illa time, cum POCULA sumes

GEMMATA, et lato Setinum ardebit in AURO.

SAT. x. 27.

It appears, from the same satyrist, that the Romans
 were sometimes suspicious their guests might rob
 these rich cups of some of their valuable orna-
 ments;

——— tibi non committitur aurum;

Vel, si quando datur, custos affixus ibidem,

Qui numeret gemmas, unguisque observet acutos.

SAT. v. 39.

But tedious waste of time, to sit and hear
 So many hollow compliments and lies,
 Outlandish flatteries? Then proceed'st to talk 125
 Of the emperor, how easily subdued,
 How gloriously: I shall, thou say'st, expel
 A brutish monster; what if I withal
 Expel a Devil who first made him such?
 Let his tormenter conscience find him out; 130
 For him I was not sent; nor yet to free
 That people, victor once, now vile and base;
 Deservedly made vassal; who, once just,
 Frugal, and mild, and temperate, conquer'd well,
 But govern ill the nations under yoke, 135
 Peeling their provinces, exhausted all

124. *So many hollow compliments and lies,
 Outlandish flatteries?—*

Possibly not without an allusion to the congratulatory embassies on the Restoration.

130. *Let his tormenter conscience find him out;—*

Milton, as Dr. Jortin observes, had here in his mind Tacitus, who, having related the extraordinary letters written by Tiberius to the senate, adds; "*Adeo facinora atque flagitia sua ipsi quoque in supplicium verterant. Neque frustra præstantissimus sapientiæ firmare solitus est, si recludantur tyrannorum mentes, posse aspici laniatus et ictus, quando ut corpora verberibus, ita sævitiâ, libidine, malis consultis, animus dilaceretur. Quippe Tiberium non fortuna, non solitudines protegebant, quin tormenta pectoris suasque ipse pœnas fateretur.*" ANNAL. vi. 6.

131. *That people, victor once, now vile and base; &c.]*

This description of the corruption and decline of the Roman empire, contained in this and the fol-

lowing ten lines, is at once concisely fine, and accurately just.

136. *Peeling their provinces;—*

This expression might be suggested by the well-known answer of Tiberius, at a time when his conduct was consistent with it. Being urged by some provincial governors to require an increase of tribute from the subject provinces, he replied, that "a good shepherd would be content to "sheer his "sheep without flaying them."—*boni pastoris esse tondere pecus, non DEGLUBERE.* Sueton. TIBER. C. 32.—or, as reported by Dion Cassius, lvii.—*κρίσθαι μὴ τὰ πρόβατα, ἀλλ' οὐκ ΑΠΟΞΥΡΕΣΘΑΙ, βελομαί.* "I would sheer my sheep, but not to the "quick."

136. ————— exhausted all
By lust and rapine;—

The rapine, by which the provinces subject to the Romans were drained and exhausted, was most notorious. The exactions of Verres in Sicily were estimated

By lust and rapine; first ambitious grown
Of triumph, that insulting vanity,

estimated by Cicero at a sum exceeding three hundred thousand pounds of our money. The oppression of the Asiatic provinces, by the Roman proconsuls and tax-gatherers, is particularly complained of in a speech of Mithridates, in Justin, where it is said, "Adeo illis odium Romanorum incussit RAPACITAS PROCONSULUM, SECTIO PUBLICANORUM," Justin, L. xxxviii. C. 7.—Cicero, in his Oration DE PROVINCIIS CONSULARIBUS, brings many severe accusations of this kind against L. Piso and A. Gabinius, at that time proconsuls in Macedonia and Syria.—Against the former of these, to the charge of *rapine*, is joined that of *lust*.—"Quis vestrum hoc non audivit, quis ignorat, Achæos ingentem pecuniam pendere L. Pisoni quotannis? vectigal ac portiorum Dyrrhachinorum totum in hujus unius quæstum esse conversum? urbem Byzantium, vobis atque huic imperio fidelissimam, hostilem in modum esse vexatam? quo ille, posteaquam nihil exprimere ab egentibus, nihil ulla vi a miseris extorquere potuit, cohortes in hiberna misit; his præposuit, quos putavit fore diligentissimos satellites scelerum, ministros cupiditatum suarum. Omitto jurisdictionem in libera civitate contra leges senatusque consulta; cædes relinquo, libidines prætereo; quarum acerbissimum extat indicium, et ad insignem memoriam turpitudinis, et pœne ad justum imperii nostri odium, quod constat, nobilissimas virgines se in puteos abjecisse, et morte voluntaria necessariam turpitudinem depulisse." C. iii.—In the same Oration, speaking of Gabinius, he says; "Igitur in Syria imperatore illo nihil aliud actum est, nisi pacificationes pecuniarum cum tyrannis, decisiones, direptiones, latrocinia, cædes, &c." C. iv.—And afterwards, joining them both together, he terms them, "has duplices pestes sociorum, militum clades, publicanorum ruinas, provinciarum vastitates, imperii maculas." C. vi.—In the Oration likewise, IN L. PISONEM, he thus sums up the abominable conduct of Piso in

his consulship, principally towards the provinces: "Achaia exhausta, Thessalia vexata, lacerata; Athenæ, Dyrrhachium et Apollonia exinanita, Ambracia direpta, Parthini et Bullienses illusi, Epirus excisa, Locri, Phocii, Bæotii exusti, Acarnania, Amphilochoia, Perrhæbia Athamanumque gens vendita, Macedonia condonata Barbaris, Ætolia amissa, Dolopes finitimique montani oppidis atque agris exterminati, cives Romani, qui in iis locis negotiantur, te unum solum suum depulcatorem, vexatorem, prædonem, hostem. vennisse senserunt." C. 40.—In this Oration also the charges of lust and rapine are again jointly brought against Piso,—"evertisti miseram funditus civitates, quæ non solum bonis sunt exhaustæ, sed etiam nefarias libidinum contrumelias turpitudinesque subierunt." C. xxxv.—Some parts of these two Orations, which abound in charges of this double kind, were probably in Milton's recollection.—It must however be observed that *libido* is often used by Latin authors to signify any violent passion, and particularly that of gain and plunder. Thus Cicero, in his Oration DE LEGE AGRARIA, C. xx. "O LIBIDINEM refrenandam!" where Turnebus observes, "*libidinem cum dicit, cupiditatem, aviditatem denique intelligit.*"

Our poet seems to have had this sense of *libido* in his mind, in his PARADISE LOST, iv. 194;

So since into his church LEWD hirelings climb.

137. ————— ambitious grown
Of triumph, that insulting vanity:—]

"Quid tandem habet iste currus? quid vincisti ante currum duces? quid simulacra oppidorum? quid aurum? quid argentum? quid legati in equis et tribuni? quod clamor militum? quid tota illa pompa? INANIA SUNT ISTA, mihi crede, delectamenta pœne puerorum, captare plausus, vehi per urbem, conspici velle, quibus ex rebus nihil est quod solidum tenere; nihil quod referre ad voluptatem corporis possis."

Cicero, IN L. PISONEM. C. 25.

Then cruel, by their sports to blood inur'd
 Of fighting beasts, and men to beasts expos'd; 140
 Luxurious by their wealth, and greedier still,
 And from the daily scene effeminate.
 What wise and valiant man would seek to free

139. *Then cruel, by their sports to blood inur'd
 Of fighting men, and men to beasts expos'd;
 Luxurious by their wealth, and greedier still,
 And from the daily scene effeminate.]*

The connection of luxury, cruelty, and effeminacy, has been often remarked in all ages. Athenæus notices the cruelty of the people of Miletus as connected with their luxury; and, speaking of some Scythian nations, he describes them advancing in cruelty, in proportion as they plunged themselves in luxury and effeminacy, καὶ πρώτοι ἐπὶ τὸ τρυφᾶν ὀφθαλμοὶ εἰς τὸ πρὸς τὸν ὄλεθρον ὡς πάντων τῶν ἀνθρώπων εἰς οὓς ἀφικνέται ἡ κροτοῦσις τὰς ψυχὰς. p. 525. Ed. Causab.—The Ionians are described by the same author as “devoid of philanthropy, cheerfulness, and even natural affection, and shewing upon all occasions a disposition of the most unfeeling kind;” and at the same time he notices “their habits of luxury and effeminacy,” τὰ ἰωνῶν ἡθὴ τρυφώτερη. p. 625.—Tacitus connects luxury and cruelty together in the character of Otho. Having spoken of Vitellius as “ventre et gula sibi ipsi hostis,” he adds, “Otho, LUXU, SÆVITIA, audaciâ, reipublicæ exitiosior ducebatur.” HIST. ii. 31.—The effeminacy of the Romans, as luxury advanced, became a subject of complaint and censure to all their moralists and historians. “Miramur,” says Columella, “gestus effœminatorum, quod a naturâ sexum viris denegatum muliebri motu mentiantur, decipiantque oculos spectantium.” L. i.—Nero assumed the dress and behaviour of a woman, and was actually several times married, with much ostentation of the nuptial rites, to several of his minions. Elagabalus imitated his example in this, and in other disgraceful instances. Milton probably alluded to some of these circumstances in the Roman history.

140. *Of fighting beasts, and men to beasts expos'd,]*

The fighting beasts are a poor instance of the Roman cruelty in their sports, in comparison of the gladiators; who might have been introduced so naturally and easily here, only by putting the word *gladiators* in place of the other two, that one may very well be surprised at the poet's omitting them. See Seneca's viith Epistle. Calton.

Beast-fights were exhibited among the Romans with great variety. Sometimes, by bringing water into the amphitheatre, even sea-monsters were introduced for the purpose of combating with wild beasts. This is mentioned by Calphurnius, ECL. vii. 64.

Nec nobis tantum sylvestria cernere monstra
 Contigit, æquoreos ego cum certantibus uris
 Spectavi vitulos.

The men that fought with wild beasts were called *bestiarii*. These were principally condemned persons; although there were some who hired themselves like gladiators.

141. *Luxurious by their wealth, and greedier still,]*

LUXURIAMQUE LUCRIS emimus, LUXUQUE RAPINAS,
 MANIL. iv. 10.

143. *What wise and valiant man would seek to free
 These, thus degenerate, by themselves enslav'd?
 Or could of inward slaves make outward free?]*

The following citation, from a truly philosophical work, may be no improper comment on this passage of Milton. “Were a nation given to be moulded by a sovereign, as clay is put into the hands of the potter, this project of bestowing liberty on a people who are actually servile, is perhaps of all others the most difficult, and requires most to be executed in silence, and with the deepest reserve.”

These, thus degenerate, by themselves inslav'd?
 Or could of inward slaves make outward free? 145
 Know therefore, when my season comes to sit
 On David's throne, it shall be like a tree
 Spreading and overshadowing all the earth;
 Or as a stone, that shall to pieces dash
 All monarchies besides throughout the world; 150
 And of my kingdom there shall be no end:
 Means there shall be to this; but what the means,
 Is not for thee to know, nor me to tell.

“ reserve. Men are qualified to receive this blessing,
 “ only in proportion as they are made to apprehend
 “ their own rights, and are made to respect the
 “ just pretensions of mankind; in proportion as
 “ they are willing to sustain in their own persons
 “ the burthen of government and of national de-
 “ fence, and to prefer the engagements of a liberal
 “ mind to the enjoyments of sloth, and the delusive
 “ hopes of a safety purchased by submission and
 “ fear.”—FERGUSON ON CIVIL SOCIETY, P. 6. S. 5.

145. *Or could of inward slaves make outward free?*

This noble sentiment Milton explains more fully,
 and expresses more diffusively, in his *PARADISE*
LOST, xii. 90.

— therefore since he permits

Within himself unworthy pow'rs to reign
 Over free reason, God in judgment just
 Subjects him from without to violent lords; &c.

So also again, in his xiith Sonnet,

Licence they mean, when they cry Liberty;
 FOR WHO LOVES THAT, MUST FIRST BE WISE AND
 GOOD.

No one had ever more refined notions of true
 liberty than Milton, and I have often thought that
 there never was a greater proof of the weakness of
 human nature, than that he, with a head so clear,

and a heart, I really believe, perfectly honest and
 disinterested, should concur in supporting such a
 tyrant, and professed trampler upon the liberties of
 his country, as Cromwell was. *Thyer.*

146. *Know therefore, when my season comes to sit
 On David's throne, &c.—*

A particular manner of expression, but frequent
 in Milton; as if he had said, Know therefore when
 the season comes to sit on David's throne, that
 throne *shall be like a tree* &c. alluding to the
 parable of the mustard-seed grown into a tree, so
 that the birds lodge in the branches thereof, (Mat.
 xiii. 32.); and to, (what that parable also respects,) *Nebuchadnezzar's dream of the great tree whose
 height reached unto heaven, and the sight thereof
 to the end of all the earth,* (Dan. iv. 11.) Ter-
 tullian also compares the kingdom of Christ to that
 of Nebuchadnezzar. See Grotius in Matt. *Or as
 a stone* &c.; alluding to the stone in another of
 Nebuchadnezzar's dreams, which brake the image
 in pieces, and so this kingdom *shall break in pieces,
 and consume all these kingdoms, and it shall stand
 for ever.* (Dan. ii. 44.) *And of my kingdom there
 shall be no end:* the very words of Luke, i. 33.
 with the only necessary change of the person; and
of his kingdom there shall be no end. *Newton.*

To

To whom the Tempter impudent reply'd.
 I see all offers made by me how slight 155
 Thou valuest, because offer'd, and reject'st:
 Nothing will please the difficult and nice,
 Or nothing more than still to contradict:
 On the other side know also thou, that I
 On what I offer set as high esteem, 160
 Nor what I part with mean to give for naught;
 All these, which in a moment thou behold'st,
 The kingdoms of the world, to thee I give,
 (For, given to me, I give to whom I please,)
 No trifle; yet with this reserve, not else, 165
 On this condition, if thou wilt fall down,

162. *All these, which in a moment thou behold'st,
 The kingdoms of the world, to thee I give;
 (For, given to me, I give to whom I please,)
 No trifle; yet with this reserve, not else,
 On this condition, if thou wilt fall down,
 And worship me as thy superior lord, &c.]*

*And the devil, taking him up into a high mountain,
 shewed unto him all the kingdoms of the world in
 a moment of time. And the devil said unto him, all
 this power will I give unto thee, and the glory of
 them: for that is delivered unto me; and unto
 whomsoever I will, I give it.*

*If thou therefore wilt worship me, all shall be
 thine.* Luke, iv. 5, 6, 7.

166. *On this condition, if thou wilt fall down,
 And worship me, as thy superior lord,]*

In my opinion, (and Mr. Thyer concurs with me in the observation,) there is nothing in the disposition and conduct of the whole poem so justly liable to censure, as the awkward and preposterous introduction of this incident in this place. The Tempter should have proposed the condition at the

same time that he offered the gifts, as he doth in scripture; but after his gifts had been absolutely refused, to what purpose was it to propose *the impious condition*? Could he imagine that our Saviour would accept the kingdoms of the world upon *the abominable terms* of falling down and worshipping him, just after he had rejected them unclogged with any terms at all? Well might the author say that Satan *impudent replied*; but that doth not solve the objection. Newton.

I differ entirely from Bp. Newton and his very able coadjutor, respecting this part of the poem. The management of the poet seems so far from objectionable, that I conceive this passage to be a striking instance of his great judgment in arranging his work, as well as of his great skill in decorating it. — The conduct and demeanour of Satan had hitherto been artfully plausible, and such as seemed most likely to forward his designs. At the beginning of this Book, after repeated defeats, he is described desperate of success, and “slung from his hope;” but still he proceeds. Upon

And worship me as thy superior lord,
 (Easily done,) and hold them all of me;
 For what can less so great a gift deserve?

WHOM thus our Saviour answer'd with disdain. 170
 I never lik'd thy talk, thy offers less;
 Now both abhor, since thou hast dar'd to utter
 The abominable terms, impious condition:
 But I indure the time, till which expir'd
 Thou hast permission on me. It is written, 175
 The first of all commandments, Thou shalt worship
 The Lord thy God, and only him shalt serve;
 And dar'st thou to the Son of God propound
 To worship thee accurs'd? now more accurs'd
 For this attempt, bolder than that on Eve, 180

Upon his next attack failing, the paroxysm of his desperation rises to such a height, that he is completely thrown off his guard, and at once betrays himself and his purpose, by bringing forward, with the most intemperate indiscretion, those *abominable terms*, which, could it have been possible for his temptations to have succeeded, we may imagine were intended in the end to have been proposed to our Lord. This then is the *αναγνώσις*, or full discovery who Satan really was; for it must be observed, that though Jesus in the FIRST Book (Ver. 356.) had declared that he knew the Tempter through his disguise, still the Temptation proceeds in the same manner as if he had not known him: at least our Lord's conduct is not represented as influenced by any suspicion of an insidious adversary.—As to *proposing the condition together with the gifts*; this I conceive could not be done without changing the whole plan of the poem, as by pushing the question immediately to

a point, it must have precluded the gradually progressive temptations which the poet so finely brings forward.—It might perhaps have been wished that the circumstance of Satan's betraying himself and his purpose, under the irritation of defeat and desperation, had been kept back till the subsequent temptation, in the highly-finished description of Athens with all its pride of learning and philosophy, had been tried, and had also failed. But the apologetic speech of Satan (Ver. 196.), in which he recovers himself from his intemperate impetuosity, and repairs the indiscretion of his present violent irritation, so far as to pave the way for another temptation, is not only marked with such singular art and address as is truly admirable, but it likewise gives a material variety and relief to this part of the poem; which I cannot wish to have been in any respect different from what it is, as I do not conceive that even Milton himself could have improved it.

And

And more blasphemous ; which expect to rue.
 The kingdoms of the world to thee were given ?
 Permitted rather, and by thee usurp'd ;
 Other donation none thou canst produce.
 If given, by whom but by the king of kings, 185
 God over all supreme ? If given to thee,
 By thee how fairly is the giver now
 Repaid ! But gratitude in thee is lost
 Long since. Wert thou so void of fear or shame,
 As offer them to me, the son of God ? 190
 To me my own, on such abhorred pact,
 That I fall down and worship thee as God ?
 Get thee behind me ; plain thou now appear'st
 That evil one, Satan for ever damn'd.
 To whom the Fiend, with fear abash'd, reply'd. 195
 Be not so sore offended, Son of God,
 Though sons of God both Angels are and Men,
 If I, to try whether in higher sort
 Than these thou bear'st that title, have propos'd
 What both from Men and Angels I receive, 200
 Tetrarchs of fire, air, flood, and on the earth,

185. ——— the king of kings,
 God over all supreme ?—]

—— who is the blessed and only potentate, THE
 KING OF KINGS, AND LORD OF LORDS. 1 Tim.
 vi. 15.

—— who is OVER ALL, God blessed for ever.
 Romans, ix. 5.

188. ——— But gratitude in thee is lost
 Long since.—]

Milton had made Satan declare "long" before,
 ——— all good to me is lost ;
 Evil be thou my good ! ———

PARADISE LOST, iv. 109.

199. ——— have propos' ?
 What both from Men and Angels I receive, &c.]

The terms of worship and vassalage. See Ver. 166,
supra.

201. Tetrarchs of fire, air, flood, and on the earth,]

The

Nations beside from all the quarter'd winds,
 God of this world invok'd, and world beneath :
 Who then thou art, whose coming is foretold
 To me most fatal, me it most concerns ;
 The trial hath indamag'd thee no way,
 Rather more honor left and more esteem ;
 Me naught advantag'd, missing what I aim'd.
 Therefore let pass, as they are transitory,
 The kingdoms of this world ; I shall no more
 Advise thee ; gain them as thou canst, or not.

205

210

The arch-fiend here means to prove the extent
 of his dominion, and his pretensions to the name
 and power of a God, from the homage paid him
 by Demons of every supposed order and descrip-
 tion ;

—— those Demons that are found,
 IN FIRE, AIR, FLOOD, OR UNDER GROUND,——
 PENSEROSO. 93.

It is, says Mr. Warton, one of the visions of
 Thomas Aquinas, that God permitted some of the
 fallen angels, less guilty than the rest, in their
 descent or precipitation from heaven, to remain in
 the air, fire, water, and earth, till the day of Judg-
 ment. Drayton, speaking of evil spirits, has the
 same doctrine ;

SOME EARTHLY mixtures take, as others which aspire,
 Them subtler shapes resume, of WATER, AIR, and FIRE ;
 Being those immortals long before the heaven, that fell,
 Whose deprivation thence determined their hell.

The Spirits in Tasso, which the Necromancer
 summons to take possession of the enchanted forest,
 are invoked as fallen angels, who controul the dif-
 ferent elements which they inhabit ;

Udite, udite o voi che da le stelle
 Precipitar giù i folgori tonanti ;
 Si voi che le tempeste e le procelle
 Movete, habitator de l'aria erranti, &c.——

GIORG. LIB. C. xiii. 7.

Hear, hear, you Spirits all that whilom fell,
 Cast down from Heaven with dint of roaring thunder :
 Hear you, amid the empty air that dwell,
 And storms and showers pour on these kingdoms under ;
Fairfax.

And in the FIRST part of Shakespeare's HEN. VI.
 Joan la Pucelle summons her Spirits, or Demons,
 and addresses them by the titles of

—— familiar Spirits, that are call'd
 Out of the powerful regions UNDER EARTH,
 and of

—— speedy helpers, that are SUBSTITUTES
 Under the lordly MONARCH OF THE NORTH,
 i. e. under Satan himself.—See Mr. Warton's long,
 but very curious, note, already referred to, on the
 PENSEROSO.

203. *God of this world invok'd—*]

Milton pursues the same notion which he had
 adopted in his *Paradise Lost*, of the Gods of the
 Gentiles being the fallen Angels, and he is sup-
 ported in it by the authority of the primitive
 fathers, who are very unanimous in accusing the
 heathens of worshipping devils for deities. *Thyer.*

The devil, in scripture, is termed *the God of this
 world.* 2 Cor. iv. 4.

E e

And

And thou thyself seem'st otherwise inclin'd
 Than to a worldly crown; addicted more
 To contemplation and profound dispute,
 As by that early action may be judg'd, 215
 When, slipping from thy mother's eye, thou went'st
 Alone into the temple, there wast found
 Among the gravest Rabbies, disputant
 On points and questions fitting Moses' chair,
 Teaching, not taught. The childhood shews the man, 220
 As morning shews the day: be famous then
 By wisdom; as thy empire must extend,
 So let extend thy mind o'er all the world
 In knowledge, all things in it comprehend.
 All knowledge is not couch'd in Moses' law, 225

219. ——— fitting Moses' chair,]

Moses' chair was the chair in which the doctors sitting expounded the law either publicly to the people, or privately to their disciples. *The scribes and Pharisees sit in Moses chair, εν τῇ Μωσέως καθίδρυμα.* Mat. xxxiii. 2. *Newton.*

219. ——— addicted more
 To contemplation—]

Milton, *PARADISE LOST*, iv. 297., describes Adam in his state of innocence "for CONTEMPLATION form'd."

220. ——— The childhood shews the man,
 As morning shews the day.—]

Thus Ben Jonson, in his *VERSES TO SUSAN COUNTESS OF MONTGOMERY*;

Were they that nam'd you prophets? DID THEY SEE
 EV'N IN THE DEW OF GRACE, WHAT YOU WOULD BE?

221. As morning shews the day:—]

Alluding to St. Matthew, xvi. 3.—And in the

morning, it will be foul weather to-day; for the sky is red.

221. ——— Be famous then
 By wisdom:—]

We are now come to the last temptation properly so called; and it is worth the reader's while to observe how well Satan has pursued the scheme which he had proposed in council, ii. 225.

Therefore with manlier objects we must try
 His constancy; with such as have more shew
 Of worth, of honor, glory, and popular praise.

The gradation also in the several allurements proposed is very fine; and I believe one may justly say, that there never was a more exalted system of morality comprized in so short a compass. Never were the arguments for vice dressed up in more delusive colours, nor were they ever answered with more solidity of thought, or acuteness of reasoning.

Thyer.

The

The Pentateuch, or what the Prophets wrote;
 The Gentiles also know, and write, and teach
 To admiration, led by nature's light,
 And with the Gentiles much thou must converse,
 Ruling them by persuasion, as thou mean'st; 230
 Without their learning, how wilt thou with them,
 Or they with thee, hold conversation meet?
 How wilt thou reason with them, how refute
 Their idolisms, traditions, paradoxes?
 Error by his own arms is best evinc'd. 235
 Look once more, ere we leave this specular mount,

230. *Ruling them by persuasion as thou mean'st.*]

Alluding to those charming lines, i. 221.

Yet held it more humane, more heavenly, first
 By winning words to conquer willing hearts,
 And make persuasion do the work of fear.

Newton.

234. — *idolisms,*—]

Idolisms is, I believe, a word of Milton's own fabrication. It seems not so much to mean the idolatrous worship of the Gentiles, as the opinions with which they might endeavour to defend it. Our Author has also *idolists*, SAMS. AGON. 453.

— and op'd the mouths
 Of *IDOLISTS* and atheists;—

234. — *traditions,*—]

By *traditions*, we may understand opinions collected from those philosophers who instructed publicly, without committing any of their precepts to writing; which was the case with Pythagoras, Numa, and Lycurgus. See the lives of the two latter by Plutarch.

234. — *paradoxes?*]

Alluding to the paradoxes of the Stoic philosophers, then in high repute.

235. *Error by his own arms is best evinc'd.*]

Evinc'd is here used in its Latin signification of *subdued* or *conquered*; in which sense it is more forcible and appropriate, than, as it is more commonly used by us to *shew*, or *prove*.

236. — *this specular mount,*]

Thus in the *PARADISE LOST*, xii. 588. when the Angel had finished what he had to shew, and to relate to Adam, he says,

Let us descend now therefore from THIS TOP
 OF SPECULATION:—

Specula and *speculator* are used in this sense by the Latin poets.

Præceptis acribus SPECULA DE MONTIS in undas
 Deferar.—

Virg. *ECLOG.* viii. 59.

— SPECULA sublimis ab ALTA
 Non Romana minus servat, quam Punica castra/
 Sil. Ital. vii. 521.

Celsa Disæarchi SPECULATRIX villa profundæ.
 Stat. 2 *SYLV.* ii. 3.

Westward, much nearer by southwest, behold;
Where on the Ægean shore a city stands,
Built nobly, pure the air, and light the soil;

237. *Westward, much nearer by southwest,—]*

This might be understood W. by S. that is, one point from west towards southwest; which is nearly the actual position of Athens, with respect to Mount Niphates. — Or it may only mean, that our Lord had no occasion to change his situation on the western side of the mountain (See Ver. 25. of this Book); but only, as the latitude of Athens was four degrees southward of that of Rome, that he must now direct his view so much more toward the southwest, than when he was looking at Rome, which lay nearly due west, or in a small degree northwest, of Mount Niphates.

238. *Where on the Ægean shore a city stands,]*

The following description of Athens, and its learning, is extremely grand and beautiful. Milton's Muse, as was before observed, is too much cramped down by the argumentative cast of his subject, but emerges upon every favorable occasion, and, like the sun from under a cloud, bursts out into the same bright vein of poetry, which shines out more frequently, though not more strongly, in the *Paradise Lost*. *Thyer.*

I cannot persuade myself that our author, when he selected his subject, and formed his plan, considered himself as any ways *cramped down* by it. I have no doubt that he looked forward with pleasure to the opportunities, which he foresaw it would afford him, of introducing this and other admirable descriptions; and that he was particularly aware of the great effect which the *argumentative cast* of part of his poem would give to that which is purely *descriptive*.

239. *Built nobly,—]*

Homer, speaking of Athens, calls it a *well-built city*;

Ὅς δ' ἀρ' Ἀθηνᾶς ἔχου ἰκτιμῶνι πτολιθῶν.

IL. II. 546.

Newton.

239. ——— *pure the air, and light the soil;]*

Attica being a mountainous country, the soil was light, and the air sharp and pure; and therefore said to be productive of sharp wits. — την ευκρᾶσιαν των ὀρων ἐν αὐτῇ κατιδῶσα, ὅτι φρονιμωτάτης ἀνδρας οἰσεῖ. Plato in *Timæo*. p. 24. Vol. 3. Ed. Serr. — “Athenis tenue cœlum, ex quo acutiores etiam “putantur Attici.” — Cicero, *DE FATO*, 4.

Newton.

Pure the air, and light the soil, Mr. Calton remarks, is from Dio Chrysostom. *Orat.* 7. where, speaking of Attica, he says, εἶναι γὰρ τῆς χωρᾶς ἀραιὰν, καὶ τὸν αἶρα καθαῖον, esse enim regionem tenui solo, ac levem aera. Athens, he observes, was built between two small rivers, Cephissus and Ilissus; whence it is called by Euripides, in his *MEDÆA*,

——— ἱερῶν ποταμῶν

Ἡ πόλις, ———

351.

For its holy streams renown'd.

Wodhull.

The effect of the waters upon the air, he adds, is poetically represented in the same chorus;

Καλλιπαῖ τ' ἐπὶ Κηφισῆ ροαῖς

Ταῖ Κυπρίῃ κληῖζουσιν ἀφυσ-

σαμπαῖν χωρᾶν καταπιυσας

Μετριάς αἰμῶν

Ἡδυπνοῦς αὐρας.

340.

From Cephissus' amber tide,
At the Cyprian queen's command,
As sing the Muses, are supplied,
To refresh the thirsty land,
Fragrant gales of temperate air.

Wodhull.

The strophe of that chorus, from the antistrophe of which the passage just cited by Mr. Calton is given, may also be adduced to shew the proverbial pureness and clearness of the air of Attica. The chorus addresses the Athenians;

Εὐχθῆιδος

Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits

240

Ερεχθίδαι το παλαιον ολβιοι,
Και θεῶν παῖδες μακαρων.
Ἰερας χωρας απορθητη
Τ' αποφεβόμενοι
Κλειροταται σοφιαι,
Αιε δια λαμπροτατη
Βανωντες αβρωσ αιθερος,——

829.

Heroes of Erechtheus' race,
To the gods who owe your birth
And in a long succession trace
Your sacred origin from earth,
Who on wisdom's fruit regale,
Purest breezes still inhale,
And behold skies ever bright!—

Woodhull.

240. Athens the eye of Greece,—]

Demosthenes somewhere calls Athens *the eye of Greece*, οφθαλμος Ἑλλάδος; but I cannot at present recollect the place. In Justin it is called one of the two *eyes* of Greece, Sparta being the other, (L. v. C. 8.); and Catullus (xxxii. 1.) terms Sirmio the *eye of islands*;

Peninsularum Sirmio, insularumque
OCELLE,——

But the metaphor is more properly applied to Athens than any other place, as it was the great seat of learning. Newton.

I cannot discover the passage in Demosthenes referred to by Bp. Newton. Thysius, in a note on Justin, (L. ii. C. 6. *Ed. Varior.*), and on a passage of Valerius Maximus, (*Ed. Varior.* L. i. C. 6. *Exempl. Extern.* 1.), notices that Athens is mentioned by Demosthenes under this description, *the eye of Greece*: but no reference is made to the particular passage.—Cicero, in his Oration PRO LEGE MANILIA, C. v. calls Corinth “totius GRÆCIÆ LUMEN,” upon which Hotoman observes, “alludens opinor ad Leptinis dictum, qui Corinthum alterum Græciæ oculum, Athenas alterum appellavit.”—Aristotle, speaking of metaphors, (RHETORIC. L. iii. C. x. S. 3.) cites the passage here alluded to, from a speech of

Leptines, in which he conjures the Athenians “that they would not suffer Greece to become “*ιτερυφθαλμος*, *deprived of one of her eyes*, by the “extinction of Sparta.” It was not therefore Corinth, but Sparta, to which the orator alluded, as being, next to Athens, the ornament of Greece. The speech must have been spoken on the debate, whether Athens should assist Sparta, when in danger of being over-powered by the Theban league.——The Greek poets frequently used οφθαλμος, in a metaphorical sense, for the lustre of superior excellence. The Sun is called, by Aristophanes, the *eye of Heaven*, ΑΙΘΕΡΟΣ ΟΜΜΑ, NUB. 284. And in a fragment of Sappho, in Achilles Tatius, (DE LEUCIP. ET CLITOPH. L. ii.) that poetess describes the rose as the *eye*, or paragon, of flowers; —Γης εἰς κοσμος, φυτων αἰχλαισμα, ΟΦΘΑΛΜΟΣ ΑΝΘΕΩΝ——Pindar in his SECOND Olympic Ode, which celebrates the victory of Theron, king of Agrigentum, in the chariot race, speaking of Theron's ancestors who underwent many difficulties before they could build that city, and settle themselves in it, terms them *the eye of Sicily*, Σικελιας οφθαλμος.

Καμοντες δι πολλα θυμω,
Ἰερὸν εσχον οἰκημα
Ποταμῳ, ΣΙΚΕΛΙΑΣ Τ' ΕΞΑΝ
ΟΦΘΑΛΜΟΣ.

A race, long exercis'd in woes,
Ere, smiling o'er her kindred flood,
The mansion of their wish'd repose,
Their sacred city stood;
And through amaz'd Sicilia shone,
The lustre of their fair renown.

West.

Thus also Cicero, IN CATILIN. iii. C. x.;——
“Superavit postea Cinna cum Mario. Tum vero,
“clarissimis viris interfectis, LUMINA CIVITATIS
“EXTINCTA SUNT.”—And Velleius Paterculus,
speaking of the defeat of Pompey by Julius Cæsar
at the battle of Pharsalia, mentions “tantum utrius-
“que exercitus profusum sanguinis, et conlisa inter

“ 98

Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.

"se duo reipublicæ capita, effossumque ALTERUM
"ROMANI IMPERII LUMEN."

Ben Jonson, in one of his poems, terms Edinburgh

The heart of Scotland, BRITAIN'S OTHER EYE.

Giles Fletcher, in the dedication of his poems to Dr. Neville, Master of Trinity College, Cambridge, having, in the metaphorical style of his time, (which prevailed in prose as much as in verse,) called Europe "the Queen of the World," and England "the very face and beauty of Europe," adds; "And what are THE TWO EYES OF THIS LAND, but the two Universities? — — — And truly I should forget myself, if I should not call Cambridge THE RIGHT EYE.

240. ————— mother of arts
And eloquence,—]

Justin, (L. v. C. 9.) terms Athens "PATRIA
"COMMUNIS ELOQUENTIÆ."—And (L. ii. C. 6.) he says, "LITERÆ CERTE ET FACUNDIA
"VELUTI TEMPLUM ATHENAS HABENT."—Cicero abounds in panegyrics upon this celebrated seat of learning and eloquence. He describes it "ILLAS OMNIUM DOCTRINARUM INVENTRICES
"ATHENAS, in quibus SUMMA DICENDI VIS ET
"INVENTA EST, ET PERFECTA."—DE CRATOR. L. i. 13. *Ed. Proust.*—And in his BRUTUS, Sect. 39. he characterises it "ea urbs, in qua et
"NATA, et alta, sit ELOQUENTIA."—And, IBID. Sect. 26, he says, "Testis est Græcia, quæ cum
"eloquentiæ studio sit incensa, jamdiuque excellat
"in eâ, præstetque cæteris, tamen omnes artes vetustiores habet et multo ante non inventas solum,
"sed etiam perfectas, quam hæc est a Græcis elaborata dicendi vis atque copia. In quam cum intueor maxime mihi occurrunt, Attice, et LUCENT
"QUASI ATHENÆ TUÆ; QUAM IN URBE PRIMUM
"ORATOR SE EXTULIT."—And again, Sect. 49. speaking of eloquence; "Hoc studium non erat
"commune Græciæ, sed PROPRIUM ATHENARUM." To which may be added a more general testimony of the same great orator in favour of

Athens, as the Mother of the Arts, and the distinguishing ornament of Greece. "Adsunt Athenienses, unde humanitas, doctrina, religio, fruges,
"jura, leges ortæ, atque in omnes terras distributæ
"putantur: de quorum urbis possessione, propter pulchritudinem etiam inter Deos certamen fuisse
"proditum est: * * * auctoritate autem: tanta est, ut jam fractum prope ac debilitatum
"Græciæ nomen hujus urbis laude nitatur." Orat. PRO L. FLACC. 26.——Isocrates also, in his PANEGYRIC, describes Athens as first "inventing
"those arts which are most necessary to the comfort of life, and afterwards thereon imagining
"those which conduce to the refined pleasures."—
καὶ μὲν δὴ καὶ τῶν τεχνῶν, τὰς δὲ πρὸς τὰ ἀναγκαῖα τῆ βίῃ χρησίμους, καὶ τὰς πρὸς ἡδονὴν μιμαχὰν ἡμῶν, τὰς μὲν εὐρύσα, τὰς δὲ δοκιμάσασα.

242. — hospitable,—]

Diodorus describes the Athenians as "hospitable to wits" of other countries, by admitting all persons whatever to benefit by the instruction of the learned teachers in their city;—τῇ πατρίδι κοινῇ παιδευτηρίῳ παρέχομένους πᾶσιν ἀνθρώποις. L. xiii. C. 27.—The Athenians were remarkable for their general hospitality towards strangers, to whom their city was always open, and for whose reception and accommodation they had particular officers, under the title of προξῆνοι. The Lacedæmonians were at the same time noted for their ξειλασῖαι, or driving all strangers away from their city.—The conduct of the Athenians, as differing in this respect from that of the Lacedæmonians, is particularly noticed by Pericles, in the speech which he is recorded by Thucydides to have delivered in commemoration of his countrymen, who had fallen in battle. The orator there takes occasion to display the superiority of the Athenians to the other states then combined against them in the Peloponnesian war.—τῇ γὰρ πόλει κοινῇ παρέχομεν, καὶ οὐκ ἴσθι ὅτι ξειλασῖαις ἀπειργυμῶμεν τινα ἢ μαθημάτων, ἢ θανάτου. Thucyd. Hist. ii. C. 39.—"We open our city to
"all

See there the olive grove of Academe,
Plato's retirement, where the Attic bird

245

"all persons whatever, and never exclude strangers
"either from its places of instruction or enter-
tainment."

244. *See there the olive grove &c.—*]

A later Bard has well sketched this Athenian
scene;

———— Guide my feet

Through fair Lyceum's walks, the olive shades
Of Academus, and the sacred vale
Haunted by steps divine, where once, beneath
That ever-living platane's ample boughs,
Ilyssus, by Socratic sounds detain'd,
On his neglected urn attentive lay.

AKENSIDE, PLEASURES OF IMAGINATION, l. 715.

244. ——— *the olive grove of Academe,*]

The Academy is always described as a woody,
shady, place. Diogenes Laertius calls it *προαγίον*
ΑΛΕΩΔΕΣ; and Horace speaks of the *SYLVAS*
Academi, 2 Epist. ii. 45. But Milton distinguishes
it by the particular name of *the olive grove of Aca-*
deme, because the olive was particularly cultivated
about Athens, being sacred to Minerva the goddess
of the city: he has besides the express authority of
Aristophanes, *NUB.* 1001.

ΑΛΛ' οἷς Ακαδημίας κατιών, ὑπο ταῖς μεραῖς ἀπο-
βρεξέεις.

Sed in Academiam descendens sub sacris olivis spa-
tiaberis.

Newton.

This whole description of the Academe is in-
finitely charming. Bp. Newton has justly observed
that "Plato's Academy was never more beautifully
described." "Cicero," he adds, "who has
laid the scene of one of his dialogues (*De Fin.*
L. v.) there, and who had been himself on the
spot, has not painted it in more lively colours."

Plutarch, in his treatise *DE EXILIO*, refers to the
three celebrated gymnasia of Athens here noticed
by the poet,—the Academy, the Lyceum, and the
Stoa, or Portico. — *Ἐπὶ τοῖς σιφύς εἰθε, καὶ τὰς*
σοφῆς Ἀθηναῖς σχολὰς καὶ διατριβὰς, ἀναπιμπάσαι τὰς
ἡ Λυκίῳ, τὰς ἡ Ακαδημία, τῇ Στάῳ. — And the

same author, in his *Life of Sylla*, speaking of the
Academy, (the trees of which he says Sylla cut
down,) describes it to have been more abounding
with trees than any part of the suburbs of Athens,—
ΔΕΝΔΡΟΦΟΡΩΤΑΤΗΝ προαγίῳ. — Milton, in
the conclusion of his SEVENTH ELEGY, transfers
the title of *umbrosa Academia* to his own university,
Cambridge. Cicero, *DE DIVINAT. L. i. C. 13.*,
speaks of those eminent persons,

Otia qui studiis læti tenere decoris,

Inque ACADEMIA UMBRIFERA, nitidoque Lycæo

Fuderunt claras fecundi pectoris artes.

It may not be improper here to subjoin some
account, not only of the Academy, but also of the
other public gardens that were the resort of the
learned at Athens. Nor can I better do this than
by the following extract from a very able and pleas-
ing work, to which I have already referred in these
notes.

'We know that the philosophers at Athens de-
'lighted in the pleasures of a garden, particularly
'Epicurus, who made choice of it for his school
'of philosophy. This, as well as the garden of
'Plato, were situated in the neighbourhood of
'the Academy, and were probably but small.
'——We do not meet with any accounts con-
'cerning the manner, or taste, in which these were
'arranged.——The scene of Plato's dialogue on
'Beauty is indeed laid in a pleasant spot upon the
'banks of the Ilyssus, and under the shade of the
'plane-tree; the description of which situation,
'however short in Plato, seems to have been
'greatly admired, and to have become so trite, as
'to be commonly imitated in the prefaces to
'philosophical dialogues.——With respect to
'the taste and stile in which the public gardens at
'Athens were laid out, our accounts are rather
'more particular, though far from distinct. We
'are told by Plutarch, that Cimon planted the
'Academic Grove, which was before a rude, un-
'cultivated spot, and conveyed streams of water to
'it, probably for ornament as well as use, and laid
'it

Trills her thick-warbled notes the summer long;
There flowery hill Hymettus, with the sound

' it out in shady walks. The trees were partly olive; and partly of other kinds, as the platane, and the elm. Those in the Lyceum were probably plane-trees; at least such were planted there, as appears from a passage in Theophrastus, quoted by Varro, which refers to the height and size the trees grew to in that situation. Both these were destroyed by Sylla, at the siege of Athens, in the war with Mithridates, in order to supply warlike engines; and these woods are expressly said by Plutarch to have been selected on account of their extraordinary size. The destruction however was but partial, as it is spoken of as a woody place by Horace, and afterwards by Pausanias, whose description of it I shall next consider.'

"The approach to the Academic Grove was adorned with the temples of gods and tombs of heroes. Of the former were those of Diana and Bacchus; among the latter those of Thrasybulus and Pericles, together with many other illustrious characters, particularly Conon, Timotheus, and Chabrias. Many of these tombs were adorned with statues, columns, and military trophies. At the entrance was an altar dedicated to Love, with an inscription, importing that it was the first raised to that deity by any inhabitant of Athens.—Within the limits of the Grove stood the altar of Prometheus, a place celebrated for the festival or ceremony performed at it. Besides these were the altars of the Muses and Mercury; and, farther inwards, those of Hercules and Minerva. Near these was seen a celebrated olive-tree, reported to have been the second ever produced in that country. Near the Academy stood the monument of Plato; and not far from thence a tower ascribed to Timon, the celebrated misanthropic character. Near this stood the hill, rendered illustrious by Sophocles, as being the scene of his tragedy of Œdipus Coloneus; whereon were placed the altars of Neptune and Minerva, ornamented with equestrian figures of

"these deities, together with the tombs of the heroes of the remotest antiquity, as Pirithous, Theseus, Œdipus, and Adrastus."—Falconer's *Historical View of the Taste for Gardening and Laying-out Grounds among the Nations of Antiquity*, p. 30.

245. *Plato's retirement,—*

Επανελθὼν δὲ εἰς Ἀθῆνας, διέτριβεν ἐν Ἀκαδημίᾳ, τοῦ ἐστὶ γυμνασίου, πρῶτα γὰρ ἀλσώδης, ἀπο τινὸς ἡμῶν ονομασθῆναι Ἀκαδήμην, καθὰ καὶ Εὐπολὶς ἐν Ἀερατεῦταις φησιν,

Εὐεστῆς δὲ μοῖσιν Ἀκαδήμην θέν.

— καὶ ἐταρῇ ἐν τῇ Ἀκαδημίᾳ, εἶθα τοῦ πλείστον χρόνον διέτριβε φιλοσοφῶν, ὅθεν καὶ Ἀκαδημαϊκὴ ποσηγορεύθη ἢ ἀπ' αὐτῆς αἰρέσις. "Being returned to Athens from his journey to Egypt, he settled himself in the Academy, a gymnasium or place of exercise in the suburbs of that city, beset with woods, taking name from Academus, one of the heroes, as Eupolis,

In sacred Academus shady walks.

"and he was buried in the Academy, where he continued most of his time teaching philosophy, whence the sect which sprung from him was called Academic." Diogenes Laertius, *LIFE OF PLATO*. Newton.

Milton, in his Poem *DE IDEA PLATONICA*, terms Plato the *decus* of the Academic grove;

At tu perenne RURIS ACADEMI DECUS, &c.

35.

And Pope, in his first CHORUS for the *BRUTUS*, thus addresses the groves of Academe.

Ye shades, where sacred truth is sought,
Groves, where immortal sages taught,
Where heavenly visions Plato fir'd, &c.—

245. ————— where the Attic bird
Trills her thick-warbled notes &c.—]

Philonicla, who according to the fables, was changed into a nightingale, was the daughter of Pandion king of Athens. Hence the nightingale is called *Atthis* in Latin, quasi *Attica avis*; thus Martial, *L. i. Ep. 54*.

Sic

Of bees' industrious murmur oft invites
To studious musing; there Ilissus rolls

Sic ubi multisona fervet sacer ATTIDE lucus, &c.

Newton.

The nightingale is with peculiar propriety introduced in this description of the Academe; in the neighbourhood of which, we learn from Pausanias (L. i. C. 30.), lay the place called *Colonus Equitris*, which Sophocles has made the scene of his *ŒDIPUS COLONEUS*; and which he celebrates as particularly abounding with nightingales. Antigone thus describes it to her blind father, of whom she is the conductor.

Χωρος δ' ὃδ' ἱερος, ὡς ἀπικασται, ῥυων
Δαρῆης, θλαίας, ἀμπέλιν' ΠΥΚΝΟΠΤΕΡΟΙ
Δ' εἰσω κατ' αὐτῶν ΕΥΣΤΟΜΟΥΣ' ΑΗΔΟΝΕΣ.

17.

This place is sacred, by the laurel shade,
Olive, and vine thick-planted, and the songs
Of nightingales sweet warbling through the grove.

Franklin.

And again, where the chorus welcome Œdipus to Colonus, they celebrate it as distinguished by a greater abundance of nightingales than any other place.

Εὐθα λιγυία μινυρεται
ΘΑΜΙΖΟΥΣΑ ΜΑΛΙΣΤ' ἀνδρῶν.

703.

Where many a love-lorn nightingale
Warbles sweet her plaintive tale.

Franklin.

246. *Trills her thick-warbled notes—*

Bp. Newton observes that perhaps there never was a verse more expressive of the harmony of the nightingale than this. Homer has a description of the song of that bird, which is not dissimilar;

Πανδαρεὺς κερὶ χλωφῆς ἀνδρῶν

* * * * *

Ἥτι θάμνα τρωπῶζα ΧΕΕΙ ΠΟΛΥΗΧΕΑ ΦΩΝΗΝ.
ODYS. xix. 521.

246. ————— *the summer long:]*

The nightingale is commonly supposed to sing only in the spring, and not during summer.

Milton describes it singing in the end of April,

While the jolly hours lead on propitious May.

SONNET, TO THE NIGHTINGALE.

Sappho, in a verse preserved by the Scholiast on Sophocles, *ELECTR.* 148., terms this bird

ΗΡΟΣ Δ' ΑΤΤΕΛΑΟΣ ἡμερῶντος ἀνδρῶν.

Sweet Philomel, the messenger of spring.

Pliny says, that the song of the nightingale continues in its greatest perfection only fifteen days, from which time it gradually declines. "Afterwards, as summer advances," he adds, "it loses all its variety and modulation." *Mox æstu auello in totum alia vox fit, nec modulata, nec varia.* L. x. 29.—It seems therefore extraordinary that our Author should here describe this bird of spring, singing "the summer long."—We might indeed suppose that this protracted song of the nightingale, was an intended compliment to the classic spot, "Plato's retirement;" as the Thracians affirmed that the nightingales near the tomb of Orpheus sung with uncommon melody, and in a strain far superior to what they did in any other place. *Λιγυρεῖ δὲ οἱ Θρήκες αἱ τῶν ἀνδρῶν ἔχουσι νοσσις ἐπὶ τῷ ταφῷ τῷ Ὀρφείῳ, ταῦτας ἡδὺν καὶ μείζον τι ρεῖν.* Pausan. L. ix. C. 30. But on referring to the various passages in the *Paradise Lost*, where Milton has introduced this bird, it does not appear that he considered it as singing only in the spring. *The song of the nightingale* is in fact one of his favourite circumstances of description, when he is painting a summer's night.

247. *There flowery hill Hymettus with the sound
Of bees' industrious murmur oft invites
To studious musing:]*

Valerius Flaccus calls it *Florea juga Hymetti*, Argonaut, V. 344.; and the honey was so much esteemed and celebrated by the ancients, that it was reckoned the best of the Attic honey, as the Attic honey was said to be the best in the world. The poets often speak of the murmur of the bees as inviting to sleep, Virg. *Ecl.* i. 56.

Sæpe levi somnum suadebit inire susurro:

but Milton gives a more elegant turn to it, and says that it *invites to studious musing*, which was more

F f

proper

His whispering stream: within the walls, then view 250
The schools of ancient sages; his, who bred

proper indeed for his purpose, as he is here describing the Attic learning. *Newton.*

Pausanias describes Hymettus as producing those herbs, which are particularly acceptable to bees. *ATTICA. C. 32.*

Ovid gives this mountain the epithet of *overflowery*,

Vertice de summo semper florentis Hymetti,
MET. vii. 701.

Silius Italicus notices the *flowers* and *bees* of Hymettus.

Aut ubi Cecropius, formidine nubis aquosæ,
Sparsa super flores. examina tollit Hymettos.
L. ii. 217.

249. ————— *Issus—*

Mr. Calton and Mr. Thyer have observed with me, that Plato hath laid the scene of his Phædrus on the banks, and at the spring, of this pleasant river.—*χαριεῖα γὰρ καὶ καθαῖα καὶ διαφύκη τὰ ὕδατα φαίνεται.* “Nonne hinc aquulæ puræ ac pellucidæ “jocundo murmure confluant?” *Ed. Serr. Vol. iii. p. 229.* The philosophical retreat at the spring-head is beautifully described by Plato, in the next page, where Socrates and Phædrus are represented sitting on a green bank, shaded with a spreading platane, of which Cicero hath said very prettily, that it seemeth not to have grown so much by the water which is described, as by Plato’s eloquence; “quæ mihi videtur non tam ipsa aquula, quæ de- “scribitur, quam Platonis oratione crevisse.” *De Orat. i. 7.* *Newton.*

Pausanias (*ATTICA. C. 19.*) notices the Ilissus as the principal river of Attica. He supposes it to have been sacred to the Muses; as there stood an altar to the *Ilissian Muses* on its banks. Dionysius calls it a *divine stream*;

————— *Ἀττικὸν ὕδατος,*

τῇ δὲ θεῶν ἑσπεσίου φέρεται ποταμῷ, Ἰλισσοῖο, —
PERIEGES. 413.

where Eustathius ascribes the epithet of divine, and the general celebrity of the stream, to its flowing by a city so eminently distinguished as Athens. —

Ἰλισσος ἐν πολλῷ ἀξίος λόγου, διὰ δὲ τὰς κλισίας Ἀθήνας
περιβαλλομένη, καὶ βεσπισσιος καλλήμειος.

250 *His whispering stream:—*

Thus *LYCIDAS, 136;*

Ye valleys low where the mild whisperers use
Of shades, and wanton winds, and gushing brooks,—

And *Virgil, CULEX, 118;*

Et jam compellente vagæ pastore capellæ
Ima susurrantis repetebant ad vada lymphæ;—

251. ————— *who bred*
Great Alexander to subdue the world;

Milton, in his *ELEGY* to his former preceptor, Thomas Young, then Minister of the Church of the English Merchants at Hamburgh, speaks of his affection for his old master as superior to that of Alcibiades to Socrates, or of Alexander for Aristotle.

Chorior ille mihi, quam tu, doctissime Graiūm,
Cliniadi, pronepos qui Telamonis erat.
Quamque Stagyrites generoso magnus alumnus,
Quem peperit Libyco Chaonis alma Jovi.

EL. iv. 23.

We are told by Cicero that Aristotle, having observed how Isocrates had risen to celebrity on the sole ground of florid declamation, (*inanem sermonis elegantiam,*) was thereby induced to add to his own stock of solid knowledge, the external grace of oratorical embellishments; which recommended him so much to Philip of Macedon, that he fixed upon him to be preceptor to his son Alexander, whom he wished to be taught at once conduct and eloquence, —“et agendi præcepta, et loquendi.” *De Orator. iii. 41. Ed. Proust.*—The letter which Philip wrote to Aristotle upon the birth of his son, is preserved by Aulus Gellius. *L. ix. C. 3.* *Ἰσθὶ μοι γεγνητα υἱος. πολλὴν ἐν τοῖς θεοῖς χάρις ἔχει, οὐχ ὥτως ἐπὶ τῇ γαστρὶ τῶν παιδῶν, ὥς ἐπὶ τῷ κατὰ τὴν σὴν ἡλικίαν αὐτοῦ γεγνησι. ἑλπίζω γὰρ, αὐτοῦ ὑπο σὺ τραφεῖτα καὶ παιδευέμεν, ἀξίον εἶσθαι καὶ ἡμῶν καὶ τῆς τῶν πραγμάτων διὰδοχῆς.*—“Know that I have a son just “born. For this I am truly grateful to the gods; “not merely that I have a son, but that he is born, “in

Great Alexander to subdue the world,
Lyceum there, and painted Stoa next :

" in your time : as I flatter myself, when he shall
" have been brought up and educated by you, he
" will prove a credit to us, and to his own important
" situation."

253. *Lyceum there,—*

The *Lyceum* was the school of Aristotle, who had been tutor to Alexander the Great, and was the founder of the sect of the Peripatetics, so called, *απο τῆ περιπατεῖν*, from his *walking*, and teaching philosophy. But there is some reason to question, whether the *Lyceum* was *within the walls*, as Milton asserts. For Suidas says expressly, that it was a place in the suburbs, built by Pericles for the exercising of soldiers : and I find the scholiast upon Aristophanes in the *Irene*, speaks of going into the *Lyceum*, and going out of it again, and *returning back into the city* : — *εἰς τὸ Λυκεῖον εἰσιόντες* — *καὶ παλιν ἐξιώντες ἐκ τῆς Λυκεῖας, καὶ ἀπὸ τῆς εἰς τὴν πόλιν.* *Newton.*

The establishment of the *Lyceum* has been attributed both to Pisistratus and Pericles. Meursius (*ATHENÆ ATTICÆ*, L. ii. C. 3.) supposes that it might have been begun by the former, and completed by the latter. Plutarch ascribes it to Pericles, who, he says, made plantations, and built a *Palæstra* there. (See *Life of Pericles*.) The same writer (*SYMPOS.* viii. *QUEST.* 4.) says that it was dedicated to Apollo, as the God of healing, and that with propriety, because *health alone can furnish the strength requisite for all corporeal exercises and exertions.* — The name *LYCEUM* has been variously accounted for. Some writers trace it to an old gymnasium, or temple, originally built there by *Lycus*, the son of Pandion. Others, without recurring to *Lycus*, suppose it to have been dedicated to Apollo, under his title of *Λυκοκτονος*, or the *wolf-slaying* god ; of which epithet, in this sense, various origins are given. But another, and that a more obvious, sense of the word *Λυκοκτονος*, has not long since been suggested by a gentleman of considerable critical *acumen*, and the greatest literary acquire-

ments. By deriving it from the old Greek word *λυκος*, or *λυκη*, *lux*, and *εκτείνω* *extendo*, the *slayer of wolves* becomes the *extender of light*, a term highly appropriate to the Deity, who, in the heathen mythology, represented the sun. — Macrobius (*SATURNAL.* i. 17.) accounts in a nearly similar manner for the title of *Λυκιος*, or *Lycius*, by which Apollo was known : and supposes that the epithet *λυκογενής*, which is given him by Homer (*IL.* iv. 101.), did not signify *born in Lycia*, but *lucem generans*, or the producer of light. — The name *Lyceum*, we may then conceive, was derived from, and the place dedicated to, that great fountain of light and heat which illuminates and invigorates the world and its inhabitants : and in these public walls and schools, under the supposed influence and protection of this great power, the minds and bodies of the young Athenians were with much propriety according to the system of the times, cultivated and exercised.

That the *Lyceum* stood without the walls, appears from the beginning of Plato's *Lysis*, where it is positively described as being *without the walls* ; *Ἐπορευμένη μὲν ἐξ Ἀκαδημίας. εὐθὺς Λυκεῖα τὴν ἐξω τεῖχος, ὑπ' αὐτὸ τὸ τεῖχος.* Strabo also speaks of some fountains of clear and excellent water without the gates near the *Lyceum*, *εκτος τῆς Διοχαρῆος καλουμένην πύλων, πλησίον τῆς Λυκεῖας.* L. ix. p. 397.

253. ————— *painted Stoa—*

Stoa was the school of Zeno, whose disciples from the place had the name of Stoics ; and this *Stoa*, or portico, being adorned with variety of paintings, was called in Greek *Ποικίλη*, or *various*, and here by Milton the *painted Stoa*. See Diogenes Laertius, in the lives of Aristotle and Zeno. *Newton.*

There were abundance of porticos, or piazzas, at Athens ; of which this was the most noted. The paintings of the *Stoa* were by different masters ; of whom the principal was Polygnotus, who contributed his assistance, (as we are particularly told by Plutarch in his life of Cymon,) without any pecuniary recompence, purely from his regard for

There shalt thou hear and learn the secret power
 Of harmony, in tones and numbers hit 255
 By voice or hand; and various-measur'd verse,
 Æolian charms and Dorian lyric odes,
 And his, who gave them breath, but higher sung,

the city, and a wish to do it honour. The other artists were Mycon, and Panæus, brother to the celebrated sculptor Phidias. The subjects of the paintings were the most renowned of the Athenian victories, such as those of Marathon and Salamis; and other honorable circumstances of their military history. In the *ATHENÆ ATTICÆ* of Meursius, (L. i. C. 5.) we find the following ancient inscription, which Theodosius Zygomanus had copied from one of the walls of the Stoa, when the writing was so ancient and decayed that it was barely legible; and which is preserved in his *Epistle De Periculis Urbis Constantinopolitanæ*.

Εκ των πολλων των λογων την μητιαν,
 Χρυσας Αθηνας, την περιβλεπιν πειλι,
 Στοα τις ηδε ποικιλως κοσμουμενη
 Γραφων εκκαλωπιζει εξηγημενων
 Κεχρωσμενη σωμασιν, εκπληνιτσα πως
 Τη σιληποτητι, Ποικιλη καλουμενη.

Antiquitas matrem inclytam sapientiæ
 Aureas Athenas, illustrem urbem,
 Porticus quædam, varia ornata,
 Picturarum ornabat excellentium
 Colorata corporibus, percellens quodammodo
 Splendore varia appellata.

Persius terms the *Stoa* "the portico of wisdom;" referring at the same time to the famous picture of the battle of Marathon by Polygnotus.

Quæque docet SAPIENS, BRACCATIS ILLITA MEDIS,
 PORTICUS, ———

SAT. iii. 53.

255. ——— *harmony, in tones and numbers hit
 By voice or hand;—*

And yet such music worthiest were to blaze
 The peerless height of her immortal praise,
 Whose lustre leads us, and for her most fit,
 If my inferior HAND OR VOICE COULD HIT
 INIMITABLE SOUNDS, ———

ARCADES, 74.

And in the first Book of this Poem, Ver. 171.

———— while THE HAND
 Sung WITH THE VOICE, ———

256. ——— and various-measur'd verse,]

Possibly Milton had here in his mind a passage of Ovid, where that poet characterises Horace as *varied in numbers*, or abounding in a variety of metres;

Et tenuit nostras NUMEROSUS HORATIUS aures,
 Dum ferit Ausoniâ carmina culta lyrâ.

TRIST. L. iv. EL. x. 49.

257. *Æolian charms,—*]

Æolia carmina, verses such as those of Alcæus and Sappho, who were both of Mitylene in Lesbos, an island belonging to the Æolians.

Princeps ÆOLIUM CARMEN ad Italos
 Deduxisse modos, ———

HOR. L. iii. ODE xxx. 19.

Fingent ÆOLIO CARMINE nobilem, —

IBID. L. iv. ODE iii. 12.

Newton.

Our English word *charm* is derived from *carmen*; as are *incbant*, and *incantation*, from *canto*.

257. ——— *Dorian Lyric odes,*]

Such as those of Pindar; who calls his lyre Δωριαν φορμιγγα. OLYMP. i. 26, &c. Newton.

258. *And his who gave them breath, &c.—*]

Our Author agrees with those writers, who speak of Homer as the father of all kinds of poetry. Such wise men as Dionysius the Halicarnassean, and Plutarch, have attempted to shew that poetry in all its forms, tragedy, comedy, ode, and epitaph, are included in his works. Newton.

258. ——— and higher sung,]

Thus

Blind Melesigenes, thence Homer call'd,

Whose poem Phœbus challeng'd for his own :

260

Thence what the lofty grave tragedians taught

Thus in the *LYCIDAS*, 85 ;

That STRAIN I heard was OF A HIGHER MOOD :—

Homer is here characterised as not only the first, but also the greatest, of poets. Mr. Pope terms him, “ a prince, as well as a father, of poetry.”

259. *Blind Melesigenes, thence Homer call'd,*]

Our Author here follows Herodotus, in his life of Homer, where it is said that he was born near the river Meles, and that from thence his mother named him at first Melesigenes,—τιθεται ονομα τῷ παιδί Μελισιγενεα, απο τῆ ποταμοῦ τῆν επωνυμιαν λαβουσα,—and that afterwards when he was blind and settled at Cuma, he was called *Homer*, quasi ὁ μὴ οὖν, from the term by which the Cumæans distinguished blind persons;—εντευθεν δὲ και τενομα Ὅμηρος επικρατησε τῷ Μελισιγενει, απο τῆς συμφορῆς. οἱ γὰρ Κυμαιοι τοὺς τυφλοὺς ὀμηροὺς λεγουσι. *Newton.*

260. *Whose poem Phæbus challeng'd for his own.*]

Alluding (as Bp. Newton observes,) to a Greek Epigram, in the *ANTHOLOGIA*; where Phœbus is the speaker;

Ἡειδον μὲν ἔγνων, εἰχαρᾶσσε δὲ θεῖος Ὅμηρος.

Which Mr. Fenton has thus happily enlarged.

'Round Phœbus when the nine harmonious maids
Of old assembled in the Thespian shades,
“ What themes,” they cried, “ what high, immortal air,
“ Befits these harps to sound, and thee to hear ?”
Reply'd the God, “ your loftiest notes employ,
“ To sing young Peleus, and the fall of Troy.”
The wonderous song with rapture they rehearse,
Then ask who wrought that miracle of verse.
He answer'd with a frown : “ I now reveal
“ A truth, that Envy bids me not conceal.
“ Retiring frequent to this laureate vale,
“ I warbled to the lyre that favorite tale,
“ Which unobserv'd a wandering Greek and blind,
“ Heard me repeat, and treasur'd in his mind;
“ And, fir'd with thirst of more than mortal praise,
“ From me, the God of wit, usurp'd the bays.”

I have omitted the application to the English *Iliad*, in the eight concluding lines; not merely as being beside my purpose, but as I conceive Mr. Fenton to have been more fortunate in his enlargement of the Greek Epigrammatist's thought, than in his application of it to Mr. Pope.

261. ——— the lofty grave tragedians,—]

Æschylus is thus characterised by Quintilian;—
“ Tragedias primum in lucem Æschyius protulit,
“ *SUBLIMIS* et *GRAVIS*, et grandiloquus, &c.”
L. x. C. i.—Where also the same author, comparing Sophocles and Euripides, says, “ *GRAVITAS*,
“ et *COTHURNUS* et sonus Sophoclis videtur esse
“ *sublimior.*”——Tragedy was termed lofty by the ancients from its style, but at the same time not without a reference to the elevated buskin which the actors wore. Thus Claudian, describing tragedy as distinguished from comedy;

—— ALTE graditur MAJORE COTHURNO :

DE MALL. THEOD. CONS. 314.

And Ovid, *AMOR.* L. ii. EL. 18., speaking of himself as having written tragedy, but being seduced from so grave an employment by the charms of his mistress, adds,

Deque COTHURNATO VATE triumphat amor.

Again, *TRIST.* L. ii. EL. i. 553, he refers to his *Medea* in similar terms; giving the epithet *gravis* to the *Cothurnus*, or high tragic buskin.

Et dedimus TRAGICIS scriptum regale COTHURNIS :

Quæque GRAVIS DEBET verba COTHURNUS habet.

Horace, in his Ode to C. Asinius Pollio, whose eminence in tragic poetry is also referred to by Virgil in his *eighth* Eclogue, speaks of the *severity*, or *gravity*, of the Tragic Muse, and elevates her on the *Cecropian*, or *Athenian*, buskin.

Paulum SEVERÆ Musa TRAGÆDIAE

Desit Theatris; mox, ubi publicas

Res ordinaris, grande munus

Cecropio repetes cothurno,—

Milton,

In Chorus or Iambic, teachers best
Of moral prudence, with delight receiv'd

Milton, in his brief discourse on tragedy, prefixed to his *SAMSON AGONISTES*, says, "Tragedy, as it was antiently composed, hath ever been held the GRAVEST, moralest, and most profitable of all other poems, &c."

And Ovid had said,

Omne genus scripti GRAVITATE Tragedia vincit;

TRIST. L. ii. EL. 1. 381.

262. — *Chorus or Iambic, —*

The two constituent parts of the ancient tragedy were the dialogue, written chiefly in the Iambic measure, and the chorus, which consisted of various measures. — The character here given by our author of the ancient tragedy, is very just and noble; and the English reader cannot form a better idea of it in its highest beauty and perfection, than by reading our author's *SAMSON AGONISTES*. *Acuton.*

The *chorus* was the regular place for the moral sentences in the Greek tragedy; although they are frequently introduced by Euripides into the *Iambic*, or dialogue part.

262. ————— *teachers best*

Of moral prudence, with delight receiv'd

In brief sententious precepts, —

This description particularly applies to Euripides, who, next to Homer, was Milton's favourite Greek author. — Euripides is described by Quintilian, "SENTENTIIS DENSUS, et in iis, quæ a sapientibus tradita sunt, pœne ipsis par." L. x. C. 1. And Aulus Gellius, (L. xi. C. 4.) citing some verses from the *HECUBA* of Euripides, terms them "verbis SENTENTIA, BREVITATE insignes illustresque." — Aristotle, where he treats of sentences (Rhetoric. L. ii. C. 22.), takes almost all his examples from Euripides.

The abundance of moral precepts introduced by the Greek tragic poets in their pieces, and the delight with which they were received, are thus admirably accounted for by an eminent and excellent writer. 'In the virtuous simplicity of less polished times, this spirit of moralizing is very prevalent;

' the good sense of such people always delighting to shew itself in sententious or proverbial *γρηγορίαι*, or observations. Their character, like that of the Clown in Shakespeare, is *to be very swift and sententious*. (As YOU LIKE IT, Act V. Sc. 1.) This is obvious to common experience, and was long since observed by the philosopher, *δι' αἰγυρίαι μαλιστα γρηγορίαι εἰσι, καὶ ῥῥιδίως ἀποφαινόμεναι*, (Arist. RHE. L. ii. C. 21.) an observation which of itself accounts for the practice of the elder poets in Greece, as in all other nations. A custom, thus introduced, is not easily laid aside, especially when the oracular cast of these sentences, so fitted to strike, and the moral views of writers themselves, (which was more particularly true of the old dramatists,) concurred to favour the taste. But there was added to this, more especially in the age of Sophocles and Euripides, a general prevailing fondness for moral wisdom, which seems to have made the fashionable study of men of all ranks in those days; when schools of philosophy were resorted to for recreation as well as instruction, and a knowledge in morals was the supreme accomplishment in vogue. The fruit of these philosophical conferences would naturally shew itself in certain brief sententious conclusions, which would neither contradict the fashion, nor, it seems, offend against the ease and gaiety of conversation in those times. *Schools* and *pedantry*, *morals* and *austerity*, were not so essentially connected in their combinations of ideas, as they have been since; and a sensible moral truth might have fallen from any mouth, without disgracing it. Nay, which is very remarkable, the very *scholia*, as they were called, or drinking catches of the Greeks, were seasoned with this moral turn; the sallies of pleasantry, which escaped them in their freest hours, being tempered, for the most part, by some strokes of this national sobriety.' "During the course of their entertainment," says Athenæus, (L. xv. C. 14.) "they loved to hear, from some wise and prudent person, an agreeable song:

In brief sententious precepts, while they treat
Of fate, and chance, and change in human life, 265
High actions, and high passions best describing :
Thence to the famous orators repair,

"sing: and those songs were held by them most agreeable, which contained exhortations to virtue, or other instructions relative to their conduct in life."—Bp. Hurd's note on Horace's Art of Poetry, Ver. 219.

264. *Of fate, and chance, and change in human life;*

The arguments most frequently selected by the Greek tragic writers, (and indeed by their epic poets also,) were the accomplishment of some oracle, or some supposed decree of *fate*.

— Διὸς δ' ἐπιδήσειτο βέλτε.

ILL. i. 5.

But the incidents or intermediate circumstances which led to the destined event, according to their system, depended on fortune, or *chance*. *Fate* and *chance* then furnished the subject and incidents of their dramas; while the catastrophe produced the *peripetia*, or change of fortune.—The history of *Œdipus*, one of their principal dramatic subjects, was here perhaps in our Author's mind. The *fate* of *Œdipus* was foretold before his birth; the wonderful incidents, that, in spite of every guarded precaution, led to the accomplishment of it, depended apparently on *chance*; the *peripetia*, or change of fortune, produced by the discovery of the oracle being so completely fulfilled, is truly affecting.—*Change in human life* might here perhaps not merely refer to the pathetic catastrophes of the Greek tragedy, as it sometimes formed the entire argument of their pieces; of which the *OEDIPUS COLONÆUS* is an instance.

266 *High actions, and high passions, best describing:*

High actions refer to *fate* and *chance*, the arguments and incidents of tragedy; high passions to the *peripetia*, or change of fortune, which included the *παθος*, or affecting part. *High actions* are the *καλὰς πράξεις* of Aristotle, who, speaking of the tragic poets as distinguished from the writers of

comedy, says, ἐν μὲν σιμιοῖσι τὰς καλὰς ἐμιμῶτο ΠΡΑΞΕΙΣ.

Milton, whose predilection for dramatic poetry has been already noticed, (Note on Book i. 169.), introduces the principal subjects of ancient tragedy in his *PENSEROSO*, Ver. 97;

Sometimes let gorgeous tragedy
In scepter'd pall come sweeping by,
Presenting Thebes or Pelops' line,
Or the tale of Troy divine,
Or what, though rare, of later age;
Ennobled hath the buskin'd stage.

97.

And again in his *first ELEGY*;

Seu mæret Pelopeia domus, seu nobilis Ili,
Aut luit incestos aula Creontis avos.

45.

Mr. Warton, in his note on the 31st verse of this *Elegy*, censures our Author, whom he considers as describing a London theatre, for introducing characters of the Latin and Greek drama.—But I rather suppose that his theatre, in this place, was his own closet; where, when fatigued with other studies, he relaxed with his favourite dramatic poets.—The "*sinuosi pompa theatri*," and afterwards, "*Et dolet, et specto*" were merely the creations and ideal decorations of his own vivid imagination, with the work of some favourite dramatic poet before him.—He had before said,

Et totum rapiunt me, mea vita, libri.

And he immediately adds to the supposed description of a theatre, and its exhibitions,

Sed neque sub tecto semper, nec in urbe, latemus;
where *sub tecto* and *latemus* seem to imply that all this passed in his father's private house.

267. *Thence to the famous orators repair, &c.—*

How happily does Milton's versification in this, and the following lines, concerning the Socratic philosophy, express what he is describing! In the first

Those ancient, whose resistless eloquence
 Wielled at will that fierce democratic,
 Shook the arsenal, and fulmin'd over Greece
 To Macedon and Artaxerxes' throne:
 To sage philosophy next lend thine ear,
 From Heaven descended to the low-roof'd house

270

first we feel, as it were, the nervous rapid eloquence of Demosthenes, and the latter have all the gentleness and softness of the humble modest character of Socrates.

Thyer.

268. *Those ancient,—*

Milton was of the same opinion as Cicero, who preferred Pericles, Hyperides, Æschines, Demosthenes, and the orators of their times, to Demetrius Phalereus, and those of the subsequent ages. See Cicero, *DE CLARIS ORATORIBUS*. And, in the judgment of Quintilian, Demetrius Phalereus* was the first who weakened eloquence, and the last almost of the Athenians who can be called an orator: "is primus inclinasse eloquentiam dicitur—ultimus est fere ex Atticis qui dici possit orator." *De Instit. Orat.* x. 1.

Newton.

268. ——— whose resistless eloquence

*Wielled at will that fierce democratic,
 Shook the arsenal, and fulmin'd over Greece,]*

Alluding, as Bp. Newton and Dr. Jortin have both observed, to a celebrated passage in the *ACHARNENSES* of Aristophanes, where the old comic poet, with much malignity towards Athens and Pericles, thus accounts for the origin of the Peloponnesian war.

Πορὴν δὲ Σικαίθαι ἰοῖτες Μιγαράδῃ
 Νεαιταὶ κλειπῶσι μεθυσκοτταβοῖ·
 Κᾶθ' οἱ Μιγαρῆς οἰνῶναι πεφυσιγγωμένοι
 Ἀντεξέλεψαν Ἀσπασίας πορνᾶ δυοῖ·
 Καίτιυθεν ἀρχὴ τῷ πολέμῳ κατεβράχυν
 Ἑλλήσι πᾶσιν ἐκ τριῶν λαίκαφριῶν.
 Ἐντίυθεν ὀργῇ ΠΕΡΙΚΛΕΟΥΣ ΟΥΛΥΜΠΙΟΥ
 ΗΣΤΡΑΙΤΕΝ, ΕΒΡΟΝΤΑ, ΞΥΝΕΚΥΚΑ ΤΗΝ
 ΕΛΛΑΔΑ.

523.

Some youths of Athens in a drunken frolic
 Going to Megara bore off from thence
 The whore Sinnæthe. The Megarian youths,
 To make reprisals, seiz'd and carried off
 Two wantons of the fam'd Aspasia's train.
 Hence, on account of three vile prostitutes,
 This fatal war among the Greeks broke forth;
 Hence Pericles enrag'd, like Jove himself,
 Ev'n with the thunder's roar, the light'ning's blaze.
 Burst forth to vengeance, and convuls'd all Greece.

For the various authors who have referred, or alluded, to this description of *the resistless eloquence* of Pericles, see Kuster's note on the passage, in his edition of Aristophanes; where however he has overlooked Quintilian, L. ii. C. 16. & L. xii. C. 10.—Cicero, (*EPIST. AD ATTIC.* xv. 1. and *ORATOR.* Sect. 234. Ed. Proust,) speaks of the "FULMINA Demosthenis." The younger Pliny thus describes the eloquence of his friend Pompeius Saturninus; "Adsunt aptæ, crebræque sententiæ, "gravis et decora constructio, sonantia verba et "antiqua. Omnia hæc mire placent. Cum impetu "quodam et FULMINE prævehuntur:"—And, in the xith *ÆNEID*, Virgil makes Turnus, in his speech to Drances, say

Proinde TONA ELOQUIO; solitum tibi——

383.

271. *To Macedon and Artaxerxes' throne:]*

As Pericles and others *fulmin'd over Greece to Artaxerxes throne* against the Persian king, so Demosthenes was the orator particularly, who *fulmin'd over Greece to Macedon* against king Philip, in his Orations, therefore denominated Philippics.

Newton.

273. *From Heaven descended to the low-roof'd house
 Of Socrates;—]*

Mr.

Of Socrates; see there his tenement,
Whom well inspir'd the oracle pronounc'd
Wisest of men; from whose mouth issued forth

275

Mr. Calton thinks the author alludes to Juvenal, Sat. xi. 27.

— e cælo descendit γῶδι σεαυτοῦ.

as this famous Delphic precept was the foundation of Socrates's philosophy, and so much used by him, that it hath passed with some for his own. Or, as Mr. Warburton and Mr. Thyer conceive, the author here probably alludes to what Cicero says of Socrates, "Socrates autem primus philosophiam de-
"vocat e cælo, et in urbibus collacavit, et in
"domus etiam introduxit." Tusc. Disp. V. 4. But he has given a very different sense to the words either by design or mistake, as Mr. Warburton observes. It is properly called *the Iovuroof'd house*; for I believe, said Socrates, that if I could meet with a good purchaser, I might easily get for my goods, and house and all, five pounds. Εγὼ μὲν οἶμαι (εἴη ὁ Σωκράτης) εἰ ἀγαθὸς ὡντε ἐπιτυχοίμαι, εὖρεῖν αὐμοὶ σὺν τῇ οἰκίᾳ καὶ τὰ ὅλη παῖλα πᾶσι ῥαδίως πῶλε. Xenophon Oeconomic. Five minæ, or Attic pounds, were better than sixteen pounds of our money, a *mina*, according to Barnard, being three pounds eight shillings and nine pence. Newton.

In the *Clouds* of Aristophanes, (Ver. 92.) where Strepsiades points out the habitation of Socrates to his son, he uses the diminutive οἰκίδιον, *ædicula*, small house, or *tenement*.

275. Whom well inspir'd the oracle pronounc'd
Wisest of men:—]

The verse, delivered down to us upon this occasion, is this;

Ἀνδρῶν ἀπαντῶν Σωκράτης σοφώτατος.

Of all men Socrates is the wisest.

Newton.

276. ————— from whose mouth issu'd forth
Mellifluous streams, that water'd all the schools
Of Academics &c. &c.—]

Thus Quintilian calls Socrates *fons philosophorum*. L. i. C. 10. As the ancients looked upon Homer

to be the father of poetry, so they esteemed Socrates the father of moral philosophy. Thus Cicero, (ACADEMIC. L. i. C. 4.) "Socrates mihi videtur, id quod constat inter omnes, primus a rebus occultis et ab ipsa natura involutis, in quibus omnes ante eum philosophi occupati fuerunt, avocavisse philosophiam, et ad vitam communem adduxisse; &c." and, speaking of the Academic and Peripatetic schools, he says,—"idem fons erat utriusque."——The different sects of philosophers were indeed so many different families, which all acknowledged Socrates for their common parent. Cicero, speaking of him, (Tusc. Disp. L. v. C. 4.) says—"cujus multiplex ratio disputandi, rerumque varietas, et ingenii magnitudo, Platonis memoria et literis consecrata, plura genera effecit dissentientium philosophorum."——And, (DE ORATOR. L. iii. C. 16.)—"Nam cum essent plures orti fere a Socrate, quod ex illius variis, et diversis, et in omnem partem diffusis disputationibus alius aliud apprehenderat; proseminatæ sunt quasi familiæ dissentientes inter se, et multum disjunctæ et dispares, cum tamen omnes se philosophi Socraticos et dici vellent, et esse arbitrantur."

Newton.

The ancients in general, and Cicero in particular, considered Socrates as the *fountain-head*, or inventor of moral philosophy."——Thus, (BRUTUS, Sect. 31. Ed. Proust.) "Iis opposuit sese Socrates; qui subtilitate quadam disputandi refellere eorum instituta solebat verbis. Hujus ex uberrimis sermonibus exstiterunt doctissimi viri: primumque tum philosophia, non illa de natura, quæ fuerat antiquior, sed in hac, in qua de bonis rebus et malis, deque hominum vitâ et moribus disputatur, inventa dicitur."——And, (DE ORATOR. i. 42.) "Urgent præterea philosophorum greges, jam ab illo fonte et capite Socrate, nihil te de bonis rebus in vita, nihil de malis, nihil de animi permotionibus, nihil de

G g

"hominum

Mellifluous streams, that water'd all the schools
 Of Academics old and new, with those
 Surnam'd Peripatetics, and the sect
 Epicurean, and the Stoic severe;
 These here revolve, or, as thou lik'st, at home,
 Till time mature thee to a kingdom's weight;
 These rules will render thee a king complete
 Within thyself, much more with empire join'd.

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"hominum moribus, nihil de ratione vitæ didi-
 cisse."—He also terms Socrates, (*DE NAT.
 DEOR.* i. 34.,) "PARENTEM philosophiæ."—
 Paterculus, (*L. I. C.* 16.,) speaks of "Philosophorum
 ingenia SOCRATICO ORE DEFLUENTIA."—
 And Minucius Felix, (*Octav.* C. 13.,) having de-
 scribed Socrates as "sapientiæ principem," adds
 "HOC FONTE DEFLUXIT Arcesilæ, et multo post
 Carneadis et Academicorum plurimorum in sum-
 mis quæstionibus tuta dubitatio;"—Milton, in
 the conclusion of his viith ELEGY, uses the *Socratic*
streams to signify philosophy in general;

Donec SOCRATICOS umbrosa Academia RIVOS
 Præbuit,———

But our author, in speaking here of *the mellifluous*
streams of philosophy that issued from the mouth of
Socrates, and watered all the various schools, or sects,
of philosophers, had in his mind a passage of Ælian,
 (*VAR. HIST. L.* xiii. C. 22.,) where it is said that
 "Galaton the painter drew Homer as a fountain,
 "and the other poets drawing water from his
 "mouth."—Γαλατων δι' ὃ ζωγραφὸς ἐγράψι τοι μιν
 Ὅμηρον αὐτοὶ ἐμῶντα, τῶς δὲ ἄλλας ποιητὰς τὰ ἐπημέ-
 μετα κρηνομένης. Whence also Manilius, speaking of
 Homer;

——— cujusque EX ORE profusus

Omnis posteritas latices in carmina duxit,
 Amnemque in tenues ausa est deducere rivos
 Unius fecunda bonis.

L. ii. 8.

And Ovid, 3. AMOR. ix. 25;

Adjice Mæonidem, a quo, seu FONTE PERENNI,
 VATUM PIERIIS ORA RIGANTUR AQUIS.

278. *Of Academies old and new,—*]

The Academic sect of philosophers, like the
 Greek comedy, had its three epochs, *old, middle,*
and new. Plato was the head of the old Academy,
 Arcesilas of the middle, and Carneades of the new.

279. ——— *Peripatetics,—*]

The Peripatetics were so called, from the Περὶ-
 πατοι, or walk of the Lyceum, where Aristotle
 and his successors taught; in the same manner as
 the Stoics had their name from the Στωα, or Portico,
 where they attended the instructions of their master,
 Zeno. "The common opinion" says Dr. Gillies,
 "that the Peripatetics were so called, *ex τῷ Περι-
 πατεῖν, ex deambulatione,* as adopted by Cicero
 "and others, is refuted by the authors cited by
 "Brucker, Vol. I. p. 787."

280. ——— *Stoic severe:]*

Seneca says that the sect of Stoics were com-
 monly censured "tanquam nimis dura." *DE CLE-
 MENT.* ii. 5.—And Cicero, (*PRO MURENA*, C. 35.,)
 "At enim agit mecum AUSTERE ET STOICE Cato."

283. *These rules—]*

There is no mention before of rules; but of
 poets, orators, and philosophers. We should read
 therefore,

THEIR rules will render thee a king complete, &c.
Calton.

283. ——— *a king complete*
Within thyself,—]

This refers to what our Saviour had said before,
 BOOK ii. 446, respecting the true dignity, or *king-
 ship*, of self-command;

Yc

To whom our Saviour sagely thus reply'd. 285
 Think not but that I know these things, or think
 I know them not; not therefore am I short
 Of knowing what I ought: he, who receives
 Light from above, from the fountain of light,
 No other doctrine needs, though granted true; 290
 But these are false, or little else but dreams,
 Conjectures, fancies, built on nothing firm.
 The first and wisest of them all profess'd

Yet he, who reigns within himself, and rules
 Passions, desires, and fears, is more a king.

285. *To whom our Saviour sagely thus reply'd.]*

This answer of our Saviour is as much to be admired for solid reasoning, and the many sublime truths contained in it, as the preceding speech of Satan is for that fine vein of poetry which runs through it: and one may observe in general, that Milton has quite throughout this work thrown the ornaments of poetry on the side of error, whether it was that he thought great truths best expressed in a grave, unaffected stile, or intended to suggest this fine moral to the reader, that simple naked truth will always be an over-match for falsehood, though recommended by the gayest rhetoric, and adorned with the most bewitching colours. *Thyer.*

288. ————— *he who receives*
Light from above, from the fountain of light,
No other doctrine needs, though granted true:]

It had been supposed from Milton's acquaintance with Ellwood, and with Mrs. Thomson, (to the memory of whom, under the title of his *Christian Friend*, he has inscribed a Sonnet,) that he was a Quaker. Mr. Warton observes that this passage of the *Paradise Regained* seems to favor the notion of Milton's Quakerism. But this passage is rather scriptural than sectical; and seems to be built on what is said by *St. James*, C. i. V. 17. *Every good and every perfect gift is from above, and COMETH*

DOWN FROM THE FATHER OF LIGHTS; which refers to what the apostle had said in the 5th verse of the same chapter; *If any of you lack wisdom, let him ask of God, that giveth to all men liberally, &c.*

293. *The first and wisest of them all profess'd*
To know this only, that he nothing knew:]

Socrates; of whom Cicero, "Hic in omnibus
 " fere sermonibus, qui ab iis, qui illum audierunt,
 " perscripti varie, copiose sunt, ita disputat, ut nihil
 " adfirmet ipse, refellat alios: nihil se scire dicat,
 " nisi id ipsum: eoque præstare ceteris, quod illi
 " quæ nesciant scire se putent; ipse, se nihil scire,
 " id unum sciat." Cicero *ACADEMIC. i. 4.*

Newton.

Diogenes Laertius mentions that Socrates was frequently used to say of himself "that the only
 " thing he knew, was that he knew nothing."—
 εἰδέναι μὲν μηδὲν, πλὴν αὐτοῦ τούτου εἰδέναι. *VIT. SOCRAT.* And Plato, in his *Apology of Socrates*, where he makes him compare himself with some great pretender to wisdom, introduces him thus reasoning,—οὗτος μὲν οἶσται τί εἰδέναι, οὐκ εἰδώς· ἐγὼ δὲ, ὥσπερ ἔνι οὐκ οἶδα, οὐδὲ οἶομαι. σοῖκα γοῦν τούτῳ γινώσκοντι αὐτῷ τούτῳ σοφώτερος εἶναι, ὅτι ἂν μὴ οἶδα, οὐδὲ οἶομαι εἰδέναι.—"this man thinks he knows
 " something, which in fact he does not know; but
 " I, while I really know nothing, do not admit the
 " supposition of my knowing any thing. I seem
 " therefore to be somewhat the wiser of the two

To know this only, that he nothing knew;
 The next to fabling fell, and smooth conceits; 295
 A third sort doubted all things, though plain sense;
 Others in virtue plac'd felicity,

"on this account, that what I really do not know,
 "I do not pretend to know." Ed. Serran. Vol. I.
 p. 21.

295. *The next to fabling fell, and smooth conceits;*]

Milton, in his Latin Poem, *DE IDEA PLATONICA*, terms Plato

—— ipse *FABULATOR* maximus.

38.

This passage shews our Poet inclined to censure the fictions of the philosopher; which were also noticed in early times. Diogenes Laertius cites a verse of Timon, to this purpose,

Ὡς ἀπλάσει Πλάτων πεπλάσμενα θάυματα εἰδώς.

What wondrous fictions learned Plato fram'd!—

Athenæus says of Plato's laws, "that they were fitted not for any people that really existed, but for such only as he had figured in his own imagination."

Mr. Calton cites a passage from *Parker's Free and Impartial Censure of the Platonic Philosophy*, Oxford, 1667. where it is observed that "Plato and his followers communicated their notions by emblems, fables, symbols, parables, heaps of metaphors, and all sorts of mystical representations."—"These," it is afterwards added, "though they are pretty poetic fancies, are infinitely unfit to express philosophical notions and discoveries of the nature of things."

Smooth conceits are the Italian *conceitti*; by which term an Italian writer would, I apprehend, characterise any far-fetched or fine-spun allegories.

296. *A third sort doubted all things, though plain sense;*]

These were the Sceptics or Pyrrhonians, the disciples of Pyrrho, who asserted nothing to be either honest or dishonest, just or unjust; that men do all things by law and custom; and that in every thing *this* is not preferable to *that*. This was called the Sceptic philosophy from its continual inspection,

and never finding; and Pyrrhonian from Pyrrho. (See Stanley's Life of Pyrrho, who takes this account from Diogenes Laertius.) *Newton.*

That the Pyrrhonists carried their scepticism to the height described by Milton appears from the following passage, among others, in the life of Pyrrho, by Diogenes Laertius;—*Αἱ δὲ αἰσθησις ψευδονται, ὁ δὲ λόγος διαφωτός, ἡ δὲ καταληπτικὴ φαινομένη ὑπὸ τῶν κριταίων, καὶ ὁ νοῦς ποικίλως τριπείαια γνώσκει οὐκ τὸ κριτηρίον, καὶ διὰ τούτου ἡ ἀλήθεια.*—"The senses are liable to be deceived, reasoning has its ambiguities, the reality even of the objects which we see is questioned by the judgment, and the judgment has no positive rule of deciding: hence we never arrive at certainty, nor consequently at truth."—Among other highly refined sceptical declarations of the Pyrrhonists, we also find the following;—*ἔτι πυρ καὶ αἰσθανομένη. εἰ δὲ φῦσις ἔχει καυστικὴν, ἐπιχομίζω.* "We perceive that fire burns, but we do not venture to assert that its nature is to burn."—And, in another place;—*το μὲν ὅτι ἐστὶ γλυκύ, οὐ τιθέμεν. το δὲ ὅτι φαίνεται, ὁμολογῶ.*—"I cannot lay it down for certain that such a thing is really sweet; although I confess that to the taste it appears so."

297. *Others in virtue plac'd felicity,*

But virtue join'd with riches and long life;]

These were the old Academics, and the Peripatetics the scholars of Aristotle. "Honeste autem vivere, fruentem rebus iis, quas primas homini natura conciliet, et vetus Academia censuit, et Aristoteles: ejusque amici nunc proxime videntur accedere." Cicero *ACADEMIC.* ii. 42. "Ergo nata est sententia veterum Academicorum et Peripateticorum, ut finem bonorum dicerent, secundum naturam vivere, id est, virtute adhibita, frui primis à natura datis." *DE FIN.* ii. 11. *Newton.*

Thus

But virtue join'd with riches and long life ;
 In corporal pleasure he, and careless ease ;
 The Stoic last in philosophic pride,

300

Thus Cicero, in another passage, *DE FINIBUS*, &c.; "Multi enim et magni philosophi hæc ultima bonorum juncta fecerunt, ut Aristoteles, qui virtutis usum cum vitæ perfectæ prosperitate conjunxit." ii. 6.

299. *In corporal pleasure he, and careless ease;*

The HE is here contemptuously emphatical. Thus Demosthenes, in the opening of his FIRST Philippic, referring to Philip, whom he had not mentioned by name,—*καὶ τῇ νῦν υβρίει τοῦτοῦ, δι' ἣν παραίτομεθα*.—And, in the *PARADISE LOST*, Satan, in his first speech, when, on the burning lake, he "breaks the horrid silence," speaks of the Deity, in a manner not dissimilar, by the title of

HE with his thunder:—

i. 93.

Bp. Newton illustrates the sentiments here attributed to Epicurus by a passage from Cicero, who says of him; "Confirmat illud vel maxime, quod ipsa natura, ut ait ille, asciscat, et reprobet, id est voluptatem et dolorem; ad hæc, et quæ sequamur, et quæ fugiamus, refert omnia." *DE FIN.* i. 7.—But Epicurus may speak for himself. In his Epistle to Menæceus, preserved by Diogenes Laertius, he points out as the only essential and truly interesting objects of a wise man's attention, *τὴν τῆ σωματος ὑγίειαν, καὶ τὴν τῆς ψυχῆς ἀταραξίαν*; "health of body, and an undisturbed state of mind." "In this," continues he, "consists the perfection or sum of a happy life; and accordingly our great endeavor is that nothing may give us painful sensations, or disturb our ease and tranquillity. When once we have secured this material point, there is an end to all agitation of the mind; there being no object nor pursuit that really calls for the attention of living creatures, except the completion of their mental and corporal happiness."—*τὸντο πᾶ μακαρίως ζῆν ἐστὶ τέλος· τῦτε γὰρ χαίειν ἀπαιτᾶ πράττομεν ὅπως μὴτε ἀλγῶμι, μὴτε*

ταρβῶμι· ὅταν δὲ ἀπαξ τοῦτο περὶ ἡμᾶς γένηται, λυεταί πας ὁ τῆς ψυχῆς χεῖμων, οὐκ ἔχοντος τῷ ζῶν βαδίζειν ὡς πρὶς ἐνδεῖν τι, καὶ ζητεῖν ἴτερον, ὥς το τῆς ψυχῆς καὶ τῆ σωματος ἀγαθὸν συμπληρωθήσεται.—Thus also his great priest and poet;

— nonne videre

Nil aliud sibi naturam latrare, nisi ut, quom Corpore sejunctus dolor absit, mente fruatur Jucundo sensu, curâ semota metuque ? Ergo corpoream ad naturam pauca videmus Esse opus omnino, quæ demant cunque dolorem, Delicias quoque uti multas substernere possint; Gratus interdum neque natura ipsa requirit.

LUCRET. ii. 16.

But this philosopher himself was at times more explicit respecting the *το τῆ σωματος ἀγαθόν*, which he positively places in "*τὰς δια χυλῶν ἡδονὰς, τὰς δι' ἀφροδισίων, τὰς δι' ἀκραμάτων, καὶ τὰς δια μορφῆς κατ' ὥν ἡδονὰς κινήσεις*." The passage from his *Περὶ τειχῆς*, is preserved by Diogenes Laertius, L. x., and by Athenæus, L. viii.; and the sense is exhibited by Cicero, *TUSC. DISPUT.* L. x. C. 20.,) —ego tamen meminero, quod videatur ei summum bonum; non enim verbo solum posuit voluptatem, sed etiam explanavit quid diceret; "SAPOREM, inquit, et CORPORUM COMPLEXUM, et LUDOS, atque CANTUS, et FORMAS EAS, QUIBUS OCULI JUCUNDE MOVEANTUR."

300. *The Stoic last &c.*—

Nine lines are here employed in exposing the errors of the Stoic philosophy, while the other sects have scarcely more than a single line bestowed upon each of them. This is done with great judgment, The reveries of Plato, the superlative scepticism of Pyrrho, the sensuality of Epicurus, and the selfish meanness of the old Academics and Peripatetics might well be supposed to carry sufficient confutation along with them. But the tenets of the Stoics, which had a great mixture of truth with error, and inculcated, among other things, the moral duties, a great degree of self-denial, and the imitation of the

By him call'd virtue; and his virtuous man,
Wise, perfect in himself, and all possessing
Equal to God, oft shames not to prefer,

the Deity, as fixed principles, were worthy of a more particular examination; and required to have their speciousness and insufficiency in other respects more particularly marked and laid open. Add to this the esteem in which the Stoics were held not only among the philosophers of antiquity, but among some of the earlier writers on Christianity. Cicero, though no Stoic, says of them, "Licet in-
"sectemur istos (Stoicos), metuo ne soli philosophi
"sint." *Tusc. Disp.* iv. 24. Clemens Alexan-
drinus in many parts of his works professes himself a Stoic. St. Jerome, in his Commentary on Isaiah, acknowledges that the Stoics in most points of doctrine agree with the Christians, "Stoici cum nostro
"dogmate in plerisque concordant." *C.* 10. To bring forward, therefore, and to censure in this place the exceptionable doctrines of this sect, was highly becoming the character under which our blessed Lord is here represented and described. The defects and insufficiencies of their scheme, as Mr. Thyer observes, could not possibly be set in a stronger light than they are here by our author.

300. ————— in philosophic pride,]

The Stoics maintained that the end or purpose of man was to live conformably to nature, and that this consisted in an absolute perfection of the soul, of which they believed human nature to be capable. This sentiment, as Mrs. Carter observes in the preface to her Translation of Epictetus, tempted even the best of men to pride, by flattering them with false and presumptuous ideas of their own excellence.—Plutarch mentions the arrogance of the Stoics, and the superiority which they assumed over the Academics;—*ἐπὶ δὲ τοῖς κατὰ συνήθειαν ἐκδοθεῖσιν οὕτω κομῶσιν καὶ μεγαληγοροῦσιν, ὥς τε τῆς πάντων ὁμοῦ τῶν Ἀκαδημαϊκῶν λόγους εἰς ταῦτο συμφορηθέντας, οὐκ ἀξίως εἶναι παραβαλεῖν οἷς Χρυσίππος ἔγραψεν εἰς διαβολὴν τῶν αἰσθησιῶν.*

Plutarch, *DE STOICOR. CONTRARIETATIBUS*

301. By him call'd virtue;—]

The philosophy of the Stoics consisted, as they described it, in living according to nature; and this they called virtue. Thus Diogenes Laertius, in his *Life of Zeno*;—*ἰσὺν ἐστὶ τὸ κατ' ἀπὲθνη ζῆν, τῇ κατ' ἐπιείκην τῶν φύσει συμβαινόντων ζῆν.*

302. Wise, perfect in himself, and all possessing]

Thus Cicero, *DE FINIBUS*, iii. 7, where Cato is introduced summing up the principles of the Stoic philosophy;—"cum ergo hoc sit extremum, (quod
"τελος Græcus dicat,) congruenter naturæ conve-
"nienterque vivere, necessario sequitur omnes SA-
"PIENTES semper FELICITER, ABSOLUTE, FOR-
"TUNATE VIVERE, NULLA RE IMPEDIRI, NULLA
"PROHIBERI, NULLA EGERE."

303. Equal to God,—]

Bp. Newton here reads

Equals to God, &c.——

and conceives the sense to be so much improved, that the omission of the letter *s* must have been an error of the press. I retain the reading in Milton's own edition, as the sense appears sufficiently clear with it, neither do I see any material improvement resulting from the correction.

It seems to me also probable that

—— all possessing

Equal to God,

was suggested by a passage of Seneca, who is likewise describing the virtuous man of the Stoics,—
"DEORUM RITU cuncta possideat." *EPIST.* xcii.

The passage cited in the preceding note from Cicero, (*DE FINIBUS*), shews how much power and dignity, how many positive attributes of divinity, the Stoics ascribed to their wise or virtuous man.—Seneca speaks more fully, *EPIST.* lxxxvii; "Quæris
"quæ res SAPIENTEM efficit? Quæ DEUM." And again, *EPIST.* lix.—"SAPIENS ille est plenus
"gaudio, hilaris et placidus, inconcussus, cum
"DIIS EX PARI VIVIT."—See also *EPIST.* lxxiii.
where

As fearing God nor man, contemning all
 Wealth, pleasure, pain or torment, death and life, 305
 Which when he lists, he leaves, or boasts he can,
 For all his tedious talk is but vain boast,

where he compares the truly wise man to Jupiter, to whom he makes him in every respect, excepting only duration of life, equal; and adds, "SAPIENS NIHILO SE MINORIS ÆSTIMAT, quod virtutes ejus spatio breviores clauduntur."—And EPIST. xcii;—"Sed si cui virtus animusque in corpore præsens; hic DEOS ÆQUAT, &c."—Seneca indeed every where abounds with such passages. Epictetus also, (L. i. C. 12,) says, Οὐ θεοὶς ὄν καὶ ἄ ἰσοῦ εἰ τοῖς θεοῖς, ἐκεί πᾶσι τιθεῖσθαι τὸ ἀγαθόν;—"Will you not therefore consider that as your chief good, in which you are equal to the gods?"

303. ———— oft shames not to prefer,]

"Ferte fortiter;" says Seneca, "hoc est quo DEUM ANTECEDATIS. Ille extra patientiam malorum est, vos supra patientiam." DE PRO-VIDENT. C. vi.—And, in his FIFTY-THIRD Epistle;—"Est aliquid quo SAPIENS ANTECEDAT DEUM; ille naturæ beneficio non timet, suo sapiens."

304. *As fearing God nor man,—]*

"Deos nemo sanus timet. Furor est enim me- tuere salutaria; nec quisquam amat, quos timet." Senec. DE BENEFICIIS. iv. 19.—"Si animus fortuita contempsit, si se supra metum sustulit, * * * * *; si deorum hominumque formidinem ejecit, et scit non multum esse ab homine timendum, a Deo nihil; si contemptor omnium, quibus torquetur vita, dum ornatur, eo perductus est, ut illi liqueat, mortem nullius mali esse materiam, multorum finem;"—Seneca, DE BENEFICIIS, L. vii. i.

304. ———— contemning all

*Wealth, pleasure, pain or torment, death and life,
 Which when he lists, he leaves, or boasts he can,]*

These are the well-known doctrines of the Stoics. There can be little doubt that our author had here in his mind the conclusion of Seneca, DE PROVI-

DENTIA; where an exhortation to Stoical fortitude is put in the mouth of the Deity. Part of the passage has been cited in a preceding note. "Putat itaque Deum dicere. * * * * Intus omne posui bonum: non egere felicitate, felicitas vestra est. At multa incidunt tristitia, horrenda, dura toleratu. Quia non poteram vos istis subducere, animos vestros adversus omnia armavi. Ferte fortiter; hoc est quo Deum anteceditis. Ille extra patientiam malorum est, vos supra patientiam. CONTEMNITE PAUPERE- TATEM; nemo tam pauper vivit, quam natus est. CONTEMNITE DOLOREM; aut solvetur, aut solvet. CONTEMNITE FORTUNAM; nullum illi telum, quo feriret animum, dedi. CONTEMNITE MORTEM; quæ vos aut finit, aut transfert. Ante omnia cavi, ne quis vos teneret invitos. PATET EXITUS. Si pugnare non vultis, LICET FUGERE. &c."

Exactly similar to which last passage is the language of Epictetus, Εἰ πτωχὸς εἰμι, ΔΙΜΗΝ ΤΟ ΑΠΟΘΑΝΕΙΝ. οὗτος δ' εἰν ὁ λιμὴν πάντων ὁ θάνατος. αὕτη ἡ καταφυγή. διὰ τὸ οὐδὲν τῶν ἐν τῷ βίῳ χαλεπὸν εἶν· ΟΤΑΝ ΘΕΛΗΣ ΕΞΗΛΘΕΣ. L. iv. C. 10.—"When we are oppressed with misery, to die is to escape from the storm. Death is to all mankind a harbour, and a place of refuge. It takes away every evil from that life, which it is in our own power to quit whenever we please."—Seneca also speaks of death, in the same precise terms, as a desirable harbour from the storms of life.—"PORTUS EST ALIQUANDO PETENDUS, nunquam recusandus." EPIST. lxx.—And in the same Epistle he says; "Hoc est unum, cur de vita non possumus queri; neminem tenet. PLACET? VIVE. NON PLACET? LICET EO REVERTI, UNDE VENISTI."

307. *For all his tedious talk is but vain boast,
 Or subtle shifts—]*

Vain

Or subtle shifts conviction to evade.

Alas! what can they teach, and not mislead,

Ignorant of themselves, of God much more,

310

And how the world began, and how man fell

Degraded by himself, on grace depending?

Much of the soul they talk, but all awry,

And in themselves seek virtue, and to themselves

All glory arrogate, to God give none;

315

Rather accuse him under usual names,

Vain boasts relate to the Stoical paradoxes; and subtle shifts to their dialectic, which this sect so much cultivated, that they were known equally by the name of Dialecticians and Stoics. Warburton.

308. — *subtle shifts conviction to evade,]*

“Stoicorum autem non ignoras quam sit SUBTILE, vel spinosum potius, disserendi genus.” Cicero, DE FIN. iii. 1.

310. *Ignorant of themselves, of God much more,
And how the world began, and how man fell
Degraded by himself, on grace depending?]*

Having drawn most accurately the character of the Stoic philosopher, and exposed the insufficiency of his pretensions to superior virtue as built on superior knowledge, the poet here plainly refers to the holy scriptures, as the only true source of information respecting the Nature of God, the Creation, the Fall of Man, &c. They who have never benefited by divine revelation, he intimates, must bewilder themselves in such researches, and cannot but fall into the greatest absurdities, as was the case of the Stoics and other philosophers.

313. *Much of the soul they talk, but all awry,]*

See what Bp. Warburton has said of the absurd notions of the ancient philosophers, concerning the nature of the soul, in his DIVINE LEGATION, Book iii. Sect. 4. *Newton.*

313. ————— *but all awry,]*

But their opinions fail'd by ERROR LED AWRY,—
Drayton, POLYOLBION, S. 1.

314. *And in themselves seek virtue, and to themselves
All glory arrogate, to God give none,]*

Cicero speaks the sentiments of ancient philosophy upon this point, in the following words:—
“propter virtutem enim jure LAUDAMUR, et IN VIRTUTE RECTE GLORIAMUR: quod non contingeret, si id donum a Deo, non a nobis haberemus. At vero aut honoribus aucti, aut rem familiari, aut si aliud quippiam nacti sumus fortuiti boni, aut depulimus mali, cum Diis gratias agimus, tum nihil nostræ laudi assumptum ardebitur. Num quis, quod bonus vir esset, gratias Diis egit unquam? At quod dives, quod honoratus, quod incolumis.—Ad rem autem ut redeam, JUDICIUM HOC OMNIUM MORTALIUM EST, FORTUNAM A DEO PETENDAM, A SE IPSO SUMENDAM ESSE SAPIENTIAM.” De Nat. Deor. iii. 36. *Warburton.*

316. *Rather accuse him under usual names,
Fortune and Fate,—]*

Thus in the speech which Jupiter addresses to the assembly of the gods in the beginning of the ODYSSEY.

Ω ποποι, οιον δη νυ θεις βροτοι αιτιωνται.
Εξ ημιν γαρ φασι κακ' εμμεναι, δι δ' ε αυτοι
Σφησιν ατασθαλισιν υπιρ μορον αλγι' ιχυσιν.

i. 32.

Perverse

Fortune and Fate, as one regardless quite
Of mortal things. Who therefore seeks in these
True wisdom, finds her not; or, by delusion,
Far worse, her false resemblance only meets, 320
An empty cloud. However many books,

Perverse mankind, whose wills created free
Charge all their woes on absolute decree;
All to the dooming gods their guilt translate,
And follies are miscall'd the crimes of fate.

Pope.
316. _____ under usual names,
Fortune and Fate,—]

Several of the ancient philosophers, but especially
the Stoics, thus characterised the Deity.—“ Sic
“ hunc naturam vocas, FATUM, FORTUNAM; om-
“ nia ejusdem Dei nomina sunt, varie utentis sua
“ potestate.” DE BENEFICIIS. iv. 8.—“ Vis
“ illum FATUM vocare? non errabis.” NAT.
QUÆST. ii. 45.

Thus also Seneca the tragic poet;
FATIS agimur; cedite FATIS.
Non sollicitæ possunt curæ
Mutare rati stamina fusi, &c.
ÆDIF. 980.

The Stoic poet, Lucan, frequently terms the
Deity, Fate or Fortune.
Vir ferus, et ROMAM CUPIENTI PERDERE FATO
Sufficiens.

PHARSAL. i. 87.

_____ habenti
Tam pavidum tibi, Roma, ducem FORTUNA PEPERCIT.
IBID. iii. 96.

318. _____ Who therefore seeks in these
True wisdom, finds her not; or, by delusion,
Far worse, her false resemblance only meets,
An empty cloud.—]

In the PARADISE LOST, some of the fallen angels,
who are represented as bewildered in the errors of
ancient philosophy,

_____ reason'd high
Of providence, fore-knowledge, will, and fate,
Fix'd fate, free-will, fore-knowledge absolute,
And found no end, in wandering mazes lost.
ii. 558.

This is term'd
Vain wisdom all, and false philosophy;
and serving only to

_____ excite
Fallacious hope—

321. An empty cloud.—]

A metaphor taken from the fable of Ixion, who
embraced an *empty cloud* for a Juno. Newton.

We meet with an expression somewhat similar,
in a beautiful speech of Adam, in the EIGHTH
Book of PARADISE LOST. Our first parent had
shewed a curiosity and disposition to reason and
enquire concerning celestial motions. The Angel
replies to him without materially explaining what
he enquires after; and in the conclusion of his
speech tells him,

_____ Heaven is for thee too high
To know what passes there; be lowly wise! &c.—

Adam, thus corrected, thanks the Angel for his
advice, and adds

_____ apt the mind or fancy is to rove,
Uncheck'd, and of her roving is no end;
Till warn'd, or by experience taught, she learn,
That not to know at large of things remote
From use, obscure and subtle, but to know
That which before us lies in daily life,
Is the prime wisdom; what is more, is FUMES,
Or EMPTINESS, &c.—

188.

321. _____ many books,
Wise men have said, are wearisome;—]

Alluding to Eccles. xii. 12. *Of making many
books there is no end, and much study is a weariness
of the flesh.* Newton.

The same sentiment may be traced to clas-
sical authority. “ Aiunt enim,” says the younger
Pliny,

H h

Wise men have said, are wearisome; who reads
 Incessantly, and to his reading brings not
 A spirit and judgment equal or superior,
 (And what he brings what needs he elsewhere seek?) 325
 Uncertain and unsettled still remains,
 Deep vers'd in books, and shallow in himself,
 Crude or intoxicate, collecting toys
 And trifles for choice matters, worth a sponge;
 As children gathering pebbles on the shore. 330

Pliny, "MULTUM legendum esse, NON MULTA."

L. viii. EPIST. 9.—It is indeed a Stoical precept, and as such Milton might refer to it in the words, *wise men have said*.—Τὸν δὲ βιβλίων διψᾷ φιλό.

Antonin. MEDITAT. L. xi. 3—"Do not indulge
 "yourself in a thirst after books."—"Illud autem
 "vide ne ista LECTIO MULTORUM AUCTORUM,
 "et omnis generis voluminum, habeat aliquid
 "vagum et instabile. * * * * *

"Distrahit animum LIBRORUM MULTITUDO."
 Senec. EPIST. ii. "Quæ mihi innumerabiles libros
 "et bibliothecas, quarum dominus vix tota vita
 "sua indices perlegit? ONERAT DISCENTEM
 "TURBA, non instruit; multoque satius est paucis
 "te auctoribus tradere, quam ERRARE PER MUL-
 "TOS." Senec. DE TRANQUILLITAT. ANIMI.
 C. 9.

322. ————— *who reads*
Incessantly, &c.—]

The same just sentiment, Mr. Thyer observes,
 may be seen in PARADISE LOST, vii. 126.

———— knowledge is as food, and needs no less
 Her temperance over appetite —————
 Oppresses else with surfeit, and soon turns
 Wisdom to folly, as nourishment to wind.

327. *Deep vers'd in books, and shallow in himself,]*

Milton would, I conceive, thus have characterised
 his old antagonist, SALZASIUS.

327. ————— *shallow in themselves,]*

We have exactly the opposite phrase in the
 SECOND Book of this Poem. It is there said that
 our blessed Lord,

———— tracing the desert wild,
 Sole, but with holiest meditations fed,
 INTO HIMSELF DESCENDED, ———

329. ————— *worth a sponge:]* 100.

Suetonius has the expression *spongiæ*, where,
 speaking of the liberality with which Augustus
 Cæsar bestowed his gifts on festival occasions
 among the people, he also notices that he some-
 times used to amuse himself by throwing amongst
 them *things of no value*. "Festos et sollennes dies
 "profusissime, nonnunquam joculariter tantum,
 "celebrabat. Saturnalibus, et si quando alias li-
 "buisset, modo munera dividebat, vestem, et
 "aurum, et argentum;—interdum nihil præter
 "cilicia, et SPONGIAS, et rutabula, &c."—VIT.
 AUGUST. C. 75.

330. *As children gathering pebbles on the shore.]*

Cicero, (DE ORATOR. ii. 22. Ed. Proust,) makes
 Crassus relate that Lælius and Scipio, when they
 had escaped into the country, were accustomed to
 amuse themselves with the pastimes of their child-
 hood; where the circumstance of their "gathering
 "pebbles on the shore," is particularly specified
 among the puerile relaxations of these great men.

"Non

Or, if I would delight my private hours
 With music or with poem, where, so soon
 As in our native language, can I find
 That solace? All our law and story strow'd
 With hymns, our psalms with artful terms inscrib'd, 335
 Our Hebrew songs and harps, in Babylon
 That pleas'd so well our victors' ear, declare
 That rather Greece from us these arts deriv'd;
 Ill imitated, while they loudest sing
 'The vices of their Deities, and their own, 340
 In fable, hymn, or song, so personating
 Their Gods ridiculous, and themselves past shame.
 Remove their swelling epithets, thick laid

"Non audeo dicere de talibus viris, sed tamen ita
 "solet narrare Scævola, conchas eos et umbilicos
 "ad Caietam et ad Laurentum legere consuesse,
 "et ad omnem animi remissionem ludumque de-
 "scendere."

335. ——— our psalms with artful terms inscrib'd,]

He means the inscriptions often prefixed to the beginning of several psalms, such as *To the chief musician upon Nehiloth*, *To the chief musician on Neginoth upon Shemineth*, *Shiggaion of David*, *Michtam of David*, &c. to denote the various kinds of psalms or instruments.

Newton.

336. *Our Hebrew songs and harps, in Babylon
 That pleas'd so well our victors' ear,—]*

This is said upon the authority of Psal. cxxxvii. 1, &c. *By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Sion. We hanged our harps upon the willows in the midst thereof. For there they that carried us away captive, required of us a song; and they that wasted us, required of us mirth, saying, Sing us one of the songs of Sion.*

Newton.

338. *That rather Greece from us these arts deriv'd,]*

This was the system in vogue at that time. It was established and supported with vast erudition by Bochart, and carried to an extravagant and even ridiculous length, by Huetius and Gale.

Warburton.

Clemens Alexandrinus ascribes the invention of hymns and songs to the Jews; and says that the Greeks stole theirs from them. (STROMAT. L. i. p. 308. Ed. Colon. 1688.) He also charges the Grecian philosophers with stealing many of their doctrines from the Jewish prophets. (L. i. p. 312.)

341. ——— personating]

This is in the Latin sense of *persono*, to celebrate loudly, to publish or proclaim.

343. ——— swelling epithets, thick laid]

Swelling epithets thick laid is particularly applicable to the Orphic hymns. Indeed gods and heroes were scarcely ever mentioned by the Greek poets without some *swelling*, i. e. compound, epithet. Jupiter is Νεφελωγερτης, or Αιγιοχος, the *Cloud-compeller*,

As varnish on a harlot's cheek, the rest,
 Thin sown with aught of profit or delight, 345
 Will far be found unworthy to compare
 With Sion's songs, to all true tastes excelling,
 Where God is prais'd aright, and God-like men,
 The Holiest of Holies, and his Saints,
 (Such are from God inspir'd, not such from thee,) 350

compeller, or the Ægis-bearer; Apollo, Ἐκκεβέλος, or Ἀργυροτόξος, the far-darter, or the God of the silver bow; Neptune, Γαίηςχος, ἐπιστράτης, the circler of the earth, and the shaker of the earth; Mars, Ἀνδροφόνος, Βροτολόγος, Τειχεσιπληγῆς, the slayer of men, and the overturner of cities. Juno was Λευκώλος, or the white-arm'd; Minerva, Γλαυκῶπις, or the blue-ey'd; Agamemnon was Εὐρυκρίων, or the widely-reigning; Hector, κορυθαίολος, master of the variegated helmet; Achilles, ποδᾶς ὤκυν, and ποδάρης, the swift of foot, &c.

343. ————— *thick laid,*
As varnish on the harlot's cheek,—]

The Duke of Buckingham, very possibly, had this passage of Milton in his mind, when he wrote the following lines of his *ESSAY ON POETRY*;

Figures of speech, which poets think so fine,
 (Art's needless VARNISH to make nature shine,)
 Are all but PAINT UPON A BEAUTEOUS FACE,
 And in descriptions only claim a place.

as Milton, most probably, had the following lines of Shakespeare:

THE HARLOT'S CHEEK, BEAUTIED WITH PLASTERING
 ART,

Is not more ugly to the thing that helps it,
 Than is my deed to my most painted word.

HAMLET, ACT III. Sc. 1

345. *Thin sown with aught of profit or delight,]*

In allusion to Horace's

AUT PRODESSE VOLUNT, AUT DELECTARE POETÆ;

ART. POET. 333.

Plato also has observed, (*DE REPUB. X. p. 607. Ed. Ser n.*) that the only justification of poetry is

when it unites the power of pleasing with civil and moral instruction. ὡς ἂ μοιρον ἡδέια ἀλλὰ καὶ ὠφελίμη πρὸς τὰς πολιτείας καὶ τοὺς βίον τοὺς ἀνθρώπων ἐστὶ.

346. *Will far be found unworthy to compare*
With Sion's songs,—]

He was of this opinion not only in the decline of life, but likewise in his earlier days, as appears from the preface to his second Book of the *Reason of Church Government*.—"Or if occasion shall
 "lead to imitate those magnific odes and hymns
 "wherein Pindarus and Callimachus are in most
 "things worthy, some others in their frame judicious, in their matter most an end faulty. But
 "those frequent songs throughout the law and
 "prophets beyond all these, not in their divine
 "argument alone, but in the very critical art of
 "composition, may be easily made appear, over all
 "the kinds of lyric poetry, to be incomparable."

Newton.

348. *Where God is prais'd aright, and God-like men,]*

The only poetry which Plato recommends to be admitted into a state, are "hymns to the gods, and encomiums on virtuous actions." Εἰδέναι δὲ ὅτι ὅσον μοιρον ἔμμε; θεοῖς καὶ ἐγκωμια τῆς ἀγαθῆς ποιήσεως παρὰδεικτέον εἰς πόλιν. *DE REPUB. L. X. p. 607. Ed. Serran.*

350. *Such are from God inspir'd, not such from thee,*
Unless where moral virtue is express'd
By light of nature, not in all quite lost.]

Thus the passage stands pointed in Bp. Newton's edition; where Mr. Meadowcourt observes that the sense of these lines is highly obscure, and explains them

Unless where moral virtue is express'd
 By light of nature, not in all quite lost.
 Their orators thou then extoll'st, as those
 The top of eloquence; statists indeed,
 And lovers of their country, as may seem; 355
 But herein to our prophets far beneath,
 As men divinely taught, and better teaching
 The solid rules of civil government,
 In their majestic unaffected stile,
 Than all the oratory of Greece and Rome. 360
 In them is plainest taught, and easiest learnt,
 What makes a nation happy, and keeps it so,

them to mean, "Poets from thee inspired are not
 "such as these, unless where moral virtue is ex-
 "pressed &c." But this is very far from satisfac-
 tory.—Indeed the obscurity, if not caused, is in-
 creased by departing from the punctuation of the
 first edition, which had a semicolon after *not such*
from thee. Unless certainly has no reference to the
 immediately preceding line; which I have there-
 fore put in a parenthesis, supposing the exception
 to refer to Ver. 346.

Will far be found unworthy to compare
 With Sion's songs, &c.
 Unless where moral virtue is express'd
 By light of nature, not in all quite lost.

I will venture however to suggest a new arrange-
 ment of the passage;

—— the rest

Thin sown with aught of profit or delight,
 (Unless where mortal virtue is express'd
 By light of nature not in all quite lost.)
 Will far be found unworthy to compare
 With Sion's songs to all true tastes excelling,
 Where God is prais'd alike and God-like men,
 The Holiest of Holies, and his Saints:
 Such are from God inspir'd, not such from thee.

354. ——— statists—]

Or statesmen. A word in more frequent use
 formerly, as in Shakespeare, CYMBELINE, Act II.
 Sc. 5.

—— I do believe,

(STATIST though I am none, nor like to be:)

and HAMLET, Act V. Sc. 3.

I once did hold it, as our STATISTS do, &c.

Newton.

Milton uses *statists* for *statesmen*, in his AREO-
 PAGITICA.—"When as private persons are hereby
 "animated to think ye better pleased with public
 "advice, than other STATISTS have been before
 "delighted with public flattery." PROSE WORKS.
 P. 424. Ed. Amsterdam. 1698.

362. — makes a nation happy, and keeps it so,]

Horace, L. i. EPIST. vi. 2.

—— FACERE aut SERVARE beatum.

Richardson.

With a reference also to *Proverbs*. xiv. 34.
Righteousness exalteth a nation, but sin is a reproach
to any people.

What

What ruins kingdoms, and lays cities flat ;
These only with our law best form a king.

So spake the Son of God ; but Satan, now 365
Quite at a loss, (for all his darts were spent,) 365
Thus to our Saviour with stern brow reply'd.

SINCE neither wealth nor honor, arms nor arts,
Kingdom nor empire pleases thee, nor aught
By me propos'd in life contemplative 370
Or active, tended on by glory or fame,
What dost thou in this world? The wilderness
For thee is fittest place ; I found thee there,
And thither will return thee ; yet remember
What I foretel thee, soon thou shalt have cause 375
To wish thou never hadst rejected, thus
Nicely or cautiously, my offer'd aid,
Which would have set thee in short time with ease
On David's throne, or throne of all the world,
Now at full age, fulness of time, thy season, 380

363. ———— *lays cities flat ;*]

Alluding perhaps to the expression in scripture respecting Jericho ;—*The wall of the city shall fall down* FLAT. Joshua, vi. 5. & 20.

366. ———— *for all his darts were spent,*]

Possibly with a reference to the *fiery darts of the wicked*. Ephes. vi. 16. But archery furnished metaphors frequently to the Latin and Greek writers. Thus Horace, reproving the unbounded aims and designs of men ;

Quid brevi fortes JACULAMUR EVO
Multa? ———

L. ii. ODE xvi.

And Æschylus, speaking of “ the tongue that
“ launches forth much improper language,”

—— γλωσσα ΤΟΞΕΥΟΥΣΑ μη τα καιρια.
SUPPLIC. 455.

And in the same manner Euripides, HECUB. 603.

Και ταυτα μει δη υς ΕΤΟΞΕΥΣΕΝ ματην.

377. *Nicely or cautiously*—]

Thus Ver. 157, of this Book,

Nothing will please the difficult and NICE.

380. ———— *fulness of time, thy season,*]

Galat. iv. 4. *When the fulness of the time was come, God sent forth his Son.* Newton.

When

When prophecies of thee are best fulfill'd.
Now contrary, if I read aught in Heaven,
Or Heaven write aught of fate, by what the stars
Voluminous, or single characters,
In their conjunction met, give me to spell, 385
Sorrow and labors, opposition, hate
Attend thee, scorns, reproaches, injuries,
Violence and stripes, and lastly cruel death ;
A kingdom they portend thee, but what kingdom,
Real or allegoric, I discern not ; 390
Nor when ; eternal sure, as without end,

382. ———— *if I read aught in Heaven,]*
A satire on Cardan, who with the boldness and impiety of an atheist and a madman, both of which he was, cast the nativity of Jesus Christ, and found by the great and illustrious concourse of stars at his birth, that he must needs have the fortune which besel him, and become the author of a religion, which should spread itself far and near for many ages. The great Milton, with a just indignation of this impiety, hath satirized it in a very beautiful manner, by putting these reveries into the mouth of the Devil.

385. ———— *give me to spell,]*
Where I may sit and rightly SPELL
Of every star that Heaven doth shew,
And every herb that sips the dew ;
Till old experience do attain
To something like prophetic strain.
PENSEROSO. 170.

386. *Sorrows, and labors, opposition, hate
Attend thee, scorns, reproaches, injuries,
Violence and stripes, and lastly, cruel death ;]*

Plato, in his REPUBLICK, where he draws the character of the Just Man and the Unjust, says there can be no difficulty in foreseeing what will be the fate of each of these respective person .

He then proceeds to describe that of the truly Just Man, who is actuated by no other principle but Justice or Virtue, and shews that his life will be a continued state of affliction and suffering. He professes indeed that he is not delivering his own real sentiments, but the sentiments and usual mode of reasoning of the professed partizans of *Αδικια*, or an interested and unprincipled conduct. But the calamitous life of the Just Man is, in a great part, so literally descriptive of that of our Blessed Lord upon earth, that it may be well exhibited here in Plato's own words. Ο δικαιος μαρτυρωσθαι, τρεβλω-
σεται, δεδυσεται, — — — — — τελευτων
πατη κακα παθων ανασχινδιλευθησεται. DE RE-
PUBLIC. L. ii. p. 361. Ed. Serran. " The just
" man shall be scourged, shall be put to the tor-
" ture, shall be bound, — — — — at
" length having suffered every species of barbarous
" treatment, he shall be crucified." Serranus thus
translates ανασχινδιλευθησεται by *in crucem tolletur* ;
and Heysychius explains ανασχινδιλευζω by ανασκο-
λοπιζω, and ανασκολοπιζω by ανασταυρω.

391. ———— *as without end,
Without beginning,—]*

" The poet," says Bp. Newton, " did not think
" it enough to discredit *judicial astrology* by making
" it

Without beginning, for no date prefix'd
Directs me in the starry rubric set.

So saying he took, (for still he knew his power
Not yet expir'd,) and to the wilderness
Brought back the Son of God, and left him there,
Feigning to disappear. Darkness now rose,
As day-light sunk, and brought in lowering night
Her shadowy offspring; unsubstantial both,
Privation mere of light and absent day.

395

400

"it patronised by the Devil; to shew at the same time the absurdity of it, he makes the Devil also blunder in the expression of portending *a kingdom which was without beginning*. 'This,' he adds, 'destroys all he would insinuate.' But the poet certainly never meant to make the Tempter a blunderer. The fact is, the language is here intended to be highly sarcastic on the eternity of Christ's kingdom, respecting which the Tempter says he believes it will have one of the properties of eternity, *that of never beginning*. This is that *species of insulting wit*, which the Devils, in the SIXTH Book of the PARADISE LOST, indulge themselves in on the first effects of the artillery they had invented; where Mr. Thyer, as cited by Bp. Newton, observes that Milton is not to be blamed for introducing it, "when we consider the character of the speakers, and that such kind of insulting wit is most peculiar to proud, contemptuous spirits."

398. ————— *low'ring night,*
Her shadowy offspring, unsubstantial both,]

This is a good deal in the manner of Cowley; who thus begins his Ode entitled LIFE AND FAME;

O life, thou nothing's younger brother!
So like that one might take one for the other!
What's somebody, or nobody!
In all the cobwebs of the schoolmen's trade,

We no such nice distinctions see,
As 'tis to be, or not to be!
Dream of a shadow! &c. —————

400. *Privation mere of light, and absent day.]*

Aristotle, (DE ANIMA, L. ii.) defines darkness to be "the privation of light."—*φως δὲ ἐστὶ τῆ διαφανὲς ἐνεργεία, δέκει δὲ τὸ φῶς ἐναντίον τῇ σκοτεινῇ. ἐστὶ δὲ τὸ σκοτὸς ΣΤΕΡΗΣΙΣ τῆς τοιαύτης ἐξέως ἐκ διαφανὲς.*—And again (DE SENS. ET SENS.)—*ὅταν ἐν τῇ πυρρῷ ἐν διαφανί, ἡ ΜΕΝ ΠΑΡΟΥΣΙΑ ΦΩΣ, ἡ ΔΕ ΣΤΕΡΗΣΙΣ ΕΣΤΙ ΣΚΟΤΟΣ.* But "our poet's philosophy," as Bp. Warburton observes, "is here ill placed. It dashes out the image he had just been painting." Euripides, in a chorus of his Orestes, personifying Night, calls upon her to arise from Erebus, or the shades below,

Ποτνια, πότνια νύξ
* * * * *
Ἐρεβθεν ἰθι, —————

174.

where, it may be observed, the scholiast rectifies the philosophy of the poet. by explaining night or darkness as really "unsubstantial," and *merely produced by the absence of light, or day.*—*κατερχομένη τῇ γλῶσσις εἰς τὸ ὑπο γῆς ἡμισφαίριον, σκοτὸς ἐπάνω τῆς γῆς γινώται, ὡσπερ ἐκ τῶν κατωτέρων ἀνιέναι δοκεῖ, οὐκ ὡς ἐν τοῖς κατω καὶ ἀνερχομένη, ΑΛΛΑ Τῇ ΑΠΟΥΣΙΑ ΤΟΥ ΦΩΤΟΣ ΤΟΥΤΟ ΥΦΙΣΤΑΤΑΙ.*

Our

Our Saviour meek and with untroubled mind
 After his aery jaunt, though hurried sore,
 Hungry and cold, betook him to his rest,
 Wherever, under some concourse of shades,
 Whose branching arms thick intertwin'd might shield 405
 From dews and damps of night his shelter'd head;
 But shelter'd slept in vain, for at his head
 The Tempter watch'd, and soon with ugly dreams
 Disturb'd his sleep. And either tropic now

403. ————— betook him to his rest,
*Wherever, under some concourse of shades,
 Whose branching arms thick intertwin'd might shield
 From dews and damps of night his shelter'd head,]*

Thus, Book ii. 260.;

It was the HOUR OF NIGHT, when thus the Son
 Commun'd in silent walk, then laid him down
 Under THE HOSPITABLE COVERT NIGH
 OF TREES THICK INTERWOVEN; —

And Book i. 303.;

Full forty days he pass'd, whether on hill
 Sometimes, anon in shady vale, EACH NIGHT
 Under the covert of some ancient oak
 Or cedar TO DEFEND HIM FROM THE DEW,
 Or harbor'd in one cave, is not reveal'd; —

405. — — branching arms —]

In the NINTH Book of the PARADISE LOST,
 V. 1103, the Indian fig-tree is described, spreading

— her ARMS

BRANCHING so broad and long, that in the ground
 The bended twigs take root &c.

And ARCADES, lxxxvii.;

Under the shady roof
 Of BRANCHING ELM star-proof.

407. ————— at his head

*The Tempter watch'd, and soon with ugly dreams
 Disturb'd his sleep; —]*

In the PARADISE LOST, the Tempter begins
 his Temptation of Eve by working on her imagi-
 nation in dreams. Ithuriel and Zephon find him

Squat like a toad, close at the ear of Eve,
 Assaying by his devilish art to reach
 The organs of her fancy, and with them forge
 Illusions as he list, phantasms and dreams;
 Or if, inspiring venom, he might taint
 The animal spirits that from pure blood arise
 Like gentle breaths from rivers pure, thence raise
 At least distemper'd, discontented thoughts,
 Vain hopes, vain aims, inordinate desires,
 Blown up with high conceits ingendering pride.

iv. 800.

Here it may be observed the Tempter tries only
 “to disturb our Lord with ugly dreams,” and not
 to excite in him, as he did in Eve,

“Vain hopes, vain aims, inordinate desires.”

409. ————— and either tropic now

*'Can thunder, and both ends of Heavens; the clouds
 From many a horrid rift, &c.—]*

It thundered from both tropics, that is perhaps
 from the right and from the left. The Ancients
 had very different opinions concerning the right
 and the left side of the world. Plutarch says, that
 Aristotle, Plato, and Pythagoras were of opinion,
 that the east is the right side, and the west the left;
 but that Empedocles held that the right side is to-
 wards the summer tropic, and the left towards the
 winter tropic. Πυθαγόρας, Πλάτων, Αριστοτέλης, διέ-
 στασαν τὸν κόσμον τὰ ἀνατολικά μέρη, ἀφ' ὧν ἡ ἀρχὴ τῆς κινή-
 σεως· ἀριστερά δὲ, τὰ δυτικά. Εμπεδοκλῆς διέ-
 στασε τὸν θερινὸν τροπικὸν ἀριστερά δὲ τὰ κατὰ τὸν χειμ-
 ἐρινόν· De Placit. Philos. ii. 10. Αἰγυπτίαι οἰοῦνται

'Gan thunder, and both ends of Heaven; the clouds, 410
From many a horrid rift, abortive pour'd

τα μὴ ἰὼν τὴν κορυφὴν προσώπων ἵπαι, τὰ δὲ πρὸς βορρᾶν
δεξιὰ, τὰ δὲ πρὸς ὑπὸν ἀριστερά. Id. de Isid. p. 363.

If by *either tropic* he meant the *right side* and the *left*, by *both ends of Heaven* may be understood *before and behind*. I know it may be objected, that the tropics cannot be the one the right side, and the other the left, *to those* who are placed without the tropics: but I do not think that objection to be very material. I have another exposition to offer, which is thus: It thundered all along the Heaven, from the north pole to the tropic of Cancer, from thence to the tropic of Capricorn, from thence to the south pole: from pole to pole. The *ends of Heaven* are the poles. This is a poetical tempest, like that in Virgil, *Æn.* i.

Intonuerē poli——

"Id est extremæ partes cœli — a quibus totum
"cœlum contonuisse significat." Servius. *Jortin*.

By *either tropic now 'gan thunder* Bp. Newton understands, it thundered from the north and from the south; but he observes that the expression is inaccurate, the situation of our Saviour not being within the tropics. By *and both ends of heaven*, he understands *from or at both ends of Heaven*, the preposition being omitted, as is frequent in Milton. He therefore reads the passage thus:

—— either tropic now

'Gan thunder, and, both ends of Heaven, the clouds
From many a horrid rift abortive pour'd &c.

I agree that by *either tropic* Milton most probably meant that it thunder'd from the north and south; but I conceive that by *both ends of Heaven* he means east and west, the points where the sun rises and sets; as his purpose is to describe a general storm, not coming from any particular quarter, nor only from north and south, but from every point of the horizon at once.

This storm, as Bp. Newton has suggested, is very much like one in Tasso, which was raised in the same manner by evil spirits;

Ma la schiera infernal, ch' in quel conflitto
La tirannide sua cader vedea,

Sendole ciò permesso, in un momento
L'aria in nubi ristinse, e mosse il vento.

Da gli occhi de' mortali un negro velo
Rapisce il giorno, e'l Sole, e par ch' avvampi,
Negro via piu c' horror d' inferno, il cielo,
Così fiammeggia infra baleni e lampi:
Fremono i tuoni, e pioggia accolta in gelo
Si versa, e i paschi abbate, e inonda i campi:
Schianta i rami il gran turbo, e par che crolli
Non pur le quercie, ma le rocche, e i colli.

Canto vii. St. 114.

—— had not the Devils, who saw the sure decay
Of their false kingdom by this bloody war,
At once made heaven and earth with darkness blind,
And stirr'd up tempests, storms, and blustering wind.

Heaven's glorious lamp wrapp'd in an ugly veil
Of shadows dark was hid from mortal eye,
And hell's grim blackness the bright skies assail;
On every side the fiery lightnings fly;
The thunders roar; the streaming rain and hail
Pour down, and make that sea which erst was dry:
The tempests rend the oaks, and cedars brake,
And make not trees, but rocks and mountains quake.

Fairfax.

410. ——— the clouds,
From many a horrid rift, abortive pour'd
Fierce rain with lightning mix'd, &c.—]

This storm of Milton will lose nothing by a comparison with the celebrated ones of Homer in his *FIFTH* Odyssey, and of Virgil in his *FIRST* *Æneid*. It is painted from nature, and in the boldest style.—The night is a *lowring one*, with a heavy overcharged atmosphere. The storm commences with thunder from every part of the heavens. The rain then pours down in sudden precipitated torrents, finely marked by the epithet *abortive* as materially different from the gradual progression of the most violent common showers; and the lightnings seem to burst in a tremendous manner from *horrid rifts*, from the most internal recesses of the sky. To make the horror complete, the winds, as is often the case in those countries where thunder storms are most violent, join their force to that of the

Fierce rain with lightning mix'd, water with fire
In ruin reconcil'd: nor slept the winds
Within their stony caves, but rush'd abroad

the other two elements. Violent winds do not often attend violent thunder storms in this country; and therefore Mr. Thyer has thought it necessary to observe that the accounts we have of hurricanes in the West Indies agree pretty much to this description. But such storms are not confined to tropical situations, or even to countries approaching towards them. I was a witness of one in the northern part of Germany, lat. 52, which was every thing the poet has here described: the wind was to the full as tremendous as the thunder and lightning, and, like them, seemed to come from every point of the heavens at once.

411. *From many a horrid rift, abortive pour'd
Fierce rain with lightning mix'd,—]*

Involvere diem nimbi, et nox humida cælum
Abstulit: ingeminant ABRUPTIS NUBIBUS ignes.
Virg. *ÆN.* iii. 196.

412. *water with fire
In ruin reconcil'd:]*

Bp. Warburton understands this, *joined together to do hurt*. Mr. Thyer says it is a bold figure borrowed from Æschylus's description of the storm that scattered the Grecian fleet;

Εὐωμοσαι γὰρ, οἷτις ἐχθροὶ το πῖρ,
Πῦρ καὶ θαλάσσα, &c.——

AGAMEM. 559.

These powers once adverse, fire and water, now
Became confederate——

But I apprehend Bp. Newton sees the passage in its true light, when he says it only means *the fire and water fell*, (i. e. *rush'd down*,) *together*, according to Milton's usage of the word *ruin*, *PARADISE LOST*, i. 46. and *ruining*, vi. 868.

Thus also, Ver. 436. of this Book;

After a night of storm so RUINOUS,——

Ruo and *ruina* are used by the Roman poets in this sense.

Thus Virgil, *GEORG.* i. 324.

—— RUIT arduus æther,——

And, *ÆN.* i. 129.

Fluctibus oppressos Troas, cœlique RUINA.

Thus also Silius Italicus, i. 251.

—— insanos imbres cœlique RUINAM.

413. *nor slept the winds
Within their stony caves,—]*

Virgil describes the winds as placed by Jupiter in certain deep dark caves of the earth, under the controul of their god, Æolus.

—— Hic VASTO rex Æolus ANTRO

Lucentes ventos tempestatesque sonoras
Imperio premit, ac vinclis et carcere frænât.
Illi indignantes magno cum murmure montis
Circum claustra fremunt. Celsa sedet Æolus arce
Sceptra tenens, mollitque animos et temperat iras.
Ni faciat, maria ac terras cœlumque profundum
Quippe ferant rapidi secum, verrantque per auras.
Sed pater omnipotens speluncis abdedit atris,
Hoc metuens; molemque et montes insuper altos
Imposuit,——

ÆN. i. 52.

Lucan also speaks of the "stony prison" of the winds;

—— non imbris atrum

ÆOLII jacuisse Notum sub CARCERE SAXI

Crediderim.

v. 608.

And Lucretius, L. vi.

SPELUNCASQUE VELUT SAXIS PENDENTIBUS STRUC-
TAS

Cernere, quas venti quom, tempestate coorta,
Complêrunt, magno indignantur murmure clausi
Nubibus.——

414. *but rush'd abroad
From the four hinges of the world,—]*

That is, from the four cardinal points; *cardo* signifying both a *hinge* and a *cardinal point*. Virgil, *ÆN.* i. 85.

I i 3

UNA

415

420

From the four hinges of the world, and fell
 On the vex'd wilderness, whose tallest pines,
 Though rooted deep as high, and sturdiest oaks
 Bow'd their stiff necks, loaden with stormy blasts,
 Or torn up sheer. Ill wast thou shrouded then,
 O patient Son of God, yet only stood'st
 Unshaken: nor yet stay'd the terror there;

UNA Eurisque Notusque RUUNT, creberque procellis
 Africus.

Newton.

416. *On the vex'd wilderness,—*]

Vexare is commonly used by the Latin poets to describe the effects of a storm.

—— aut mare Caspium

VEXANT inæquales procellæ;—

Hor. 2. Ode ix.

—— vindemia nimbia

Continuis VEXATA,——

Martial, 1 Ep. lii.

—— montesque supremos

SYLVIFRAGIS VEXAT FLABRIS,——

Lucret. i. 276.

Milton frequently uses *to vex* in its Latin sense: see PARADISE LOST, i. 306., and, iii. 429

417. *Though rooted deep as high,—*]

This, as Mr. Richardson observes, is from Virgil, where he compares the obduracy of Æneas, when quitting Dido, to an oak, which, though assailed by the most violent storms, stands unmoved;

Ipsa hæret scopulis; et QUANTUM VERTICE AD AURAS
 ÆTHEREAS, TANTUM RADICE AD TARTARA TENDIT.

ÆN. iv. 445.

418. ——— loaden with stormy blasts,]

This has some resemblance to Horace's

—— aquilonibus

Quercetæ Gargani LABORANT,——

L. 2. Ode ix.

419. ——— Ill wast thou shrouded then,]

Thus COMUS, 316;

And if your stray attendance be yet lodg'd,

Or SHROUD within these limits, ——

And PARADISE LOST, x. 1068.;

—— while the winds

Blow moist and keen, shattering the graceful locks

Of these far-spreading trees, which bid us seek

Some better SHROUD,—— ——

Spenser frequently uses *shroud* for *shelter*;

But trembling fear still to and fro did fly,

And found no place where safe he SHROUD him might.

FAERY QUEEN, B. II. C. vii. St. 22.

420. ——— yet only stood'st

Unshaken:—]

Milton seems to have raised this scene out of what he found in Eusebius de Dem. Evan. (Lib. ix. Vol. II. p. 434. Ed. Col.) The learned father observes, that Christ was tempted forty days, and the same number of nights. —Και επιδηπέρ ἡμερῶν τεσσαράκοντα, καὶ ταῖς τοσαύταις νύξιν ἐπειράζετο. And to these night temptations he applies what is said in the Psalm xci. 5. and 6. Οὐ φοβήσῃ ἀπὸ φόβου νυκτεῖναι, *Thou shalt not be afraid for any terror by night,* — ἀπὸ πρᾶγματός ἐν σκοτί διαπορεύομενον, *nor for the danger that walketh in darkness.* The first is thus paraphrased in the Targum, (though with a meaning very different from Eusebius's) "Non timebis à timore Dæmonum qui *ambulant in nocte.*" The fiends surround our Redeemer with their threats and terrors; but they have no effect. *Calton.*

421. *Infernal ghosts and hellish furies round*

Environ'd thee, some howl'd, some yell'd, &c.—]

This too is from Eusebius, *ibid.* p. 435. Επιπύειν τῷ πειράζειν δυναμεις πεινραι εκυλῶν αὐτος. — "quoniam dum tentabatur, malignæ potestates *illum*

Infernal ghosts and hellish furies round
 Environ'd thee, some howl'd, some yell'd, some shriek'd
 Some bent at thee their fiery darts, while thou
 Satst unappall'd in calm and sinless peace.
 Thus pass'd the night so foul, till morning fair

425

"*illum circumstant.*" And their repulse, it seems, is also predicted in the 7th verse of the xcist Psalm: *A thousand shall fall beside thee, and ten thousand at thy right hand, but it shall not come nigh thee.*

Calton.

Bp. Warburton and Dr. Jortin both observe that this description is taken from the legend, or the pictures, of the Temptation of St. Anthony.

Tasso has a description somewhat similar, where Armida, having lost Rinaldo, and returning to destroy her palace, assembles her attendant spirits in a storm;

Guinta a gli alberghi suoi chiamò trecento
 Con lingua horrenda deità d' Averno.
 S'empie il ciel d' aere nubi, e in un momento
 Impallidisce il gran pianeta eterno,
 E soffia, e scote i gioghi alpestri il vento.
 Ecco già sotto i piè mugghiar l' inferno.
 Quanto gira il palagio, udresti irati
 Sibili, e urli, e fremiti, e latrati.

Canto, xvi. St. 67.

When home she came, she called, in outcry shrill,
 A thousand devils, in Limbo deep that wun;
 Black clouds the skies with horrid darkness fill;
 And pale for dread became the eclipsed sun;
 The whirlwind bluster'd big on ev'ry hill,
 And Hell to roar beneath her feet begun;
 You might have heard how, through the palace wide,
 Some spirits howl'd, some bark'd, some hiss'd, some
 cried.

We may also compare a passage in Shakespeare, which concludes Clarence's relation of his horrid dream in the Tower just before he is murdered;

With that, methought, A LEGION OF FOUL FIENDS
 ENVIRON'D ME, AND HOWLED IN MINE EARS
 Such hideous cries, that with the very noise
 I trembling wak'd; and for a season after
 Could not believe but that I was in Hell:
 Such terrible impression made my dream.

K. RICHARD III. ACT I. Sc. 5.

424. ————— *their fiery darts,—]*

———— *the FIERY DARTS of the wicked.* Ephes. vi. 16.

425. *Satst unappall'd in calm and sinless peace.]*

The contrast, which this line gives to the preceding description of the horrors of the storm, has a singularly fine effect.

426. ————— *till morning fair*
Came forth with pilgrim steps in amice gray,]

In the COMUS evening is described, in a similarly beautiful manner, as distinguished by the monastic habit and religious character;

———— *the GRAY-HOODED even,*

LIKE A SAD VOTARIST IN PALMIR'S WEED,——

And not dissimilar is the justly admired description of evening coming on, in the FOURTH Book of the PARADISE LOST;

Now came STILL evening on, and TWILIGHT GRAY
 Had in her sober livery all things clad,

598.

on which passage Mr. Thyer, remarking the frequent and particular notice which Milton has taken of the *twilight gray*, whenever he has occasion to speak of the evening, observes that "the weakness of the poet's eyes, to which this kind of light must be vastly pleasant, might be the reason that he so often introduces the mention of it."—— The same may be said of his descriptions of the early morning, the soften'd light of day-break.

Thus, (PARADISE LOST, vii. 374.) having described "the glorious regent of day" beginning his *jocund* course, he adds

———— *the GRAY*

DAWN, and the Pleiades, before him danced
 SHEDDING SWEET INFLUENCE,——

Thus

Came forth, with pilgrim steps, in amice gray;
Who with her radiant finger still'd the roar

Thus also, LYCIDAS, 187;

While the still morn went out WITH SANDALS GRAY.

And ALLEGRO, 44.;

Till the DAPPLED dawn doth rise;

where *dappled* means *gray*. *Dappled gray* is a spotted gray; thus Shakespeare, MUCH ADO ABOUT NOTHING, Act V. Sc. 3.

———— the gentle day

DAPPLES the drowsy cast WITH SPOTS OF GRAY.

Shakespeare is fond of *the gray morning*.

The GRAY-EY'D morn smiles on the frowning night.

ROMEO AND JULIET, II. 3.

I'll say yon GRAY is not the MORNING'S EYE,

IBID. III. 5.

Chaucer, in his KNIGHT'S TALE, Ver. 1493, describes

The merry lark, messengere of the day,

Salewing in her song THE MORNING GRAY.

427. ——— with pilgrim steps—]

With the slow solemn pace of a pilgrim on a journey of devotion. *Newton.*

427. ————— amice gray,]

Amice gray is gray cloathing. *Amice*, a significant word, is derived from the Latin *amicio*, to clothe; and is used by Spenser, FAERY QUEEN, Book I. C. iv. St. 18.

Array'd in habit black, and AMICE THIN,

Like to an holy monk the service to begin

Newton

Amice gray, Mr. Warton says, is the *graius amictus* of the Roman Ritual. — Milton, he also observes, in a controversy about church-habits, uses the word *amice*. "We have heard of Aaron, and "his linen AMICE &c." Pr. W. i. 100.

The Roman poets give night a *sable* or *dusky* amice. Thus Silius Italicus, xv. 285.;

———— nox ATRO circumdata corpus AMICTU.

And IBID. xii. 612.;

———— terras caeco nox condit AMICTU.

Thus also, Statius, THEBAID. iii. 415.;

Nox subiit, curasque hominum, motusque ferarum
Composuit, NIGROQUE polos involvit AMICTU.

Virgil gives the Naiad *Juturna* a *glaucus amictus*, a sort of "gray amice," or robe of a light gray, or sea-green, colour;

Jam tum effata caput GLAUCO contextit AMICTU

The gray-robe of this goddess of the brook might be the *gray* mist that frequently exhaled from the stream; or the *gray* willows that hung over it, and fringed its banks. The Roman poets, by giving the epithet *glaucus* to the olive tree, ascertain that colour to have been nearly a gray.

Aurora in Homer, (Il. viii. 1.) has a saffron robe, or amice, and is termed

Ἥως ΚΡΟΚΟΠΕΠΛΑΟΣ.

In HAMLET, (Act I. Sc. 1.)

———— the morn, IN RUSSET MANTLE CLAD,

WALKS O'ER the dew of yon high eastern hill.

And in the PENSEROSO, Ver. 44., morn at its first appearance is CIVIL-SUITED, i. e. dressed like a sober citizen in gray, or at least in some colour not of a glaring kind.

428. Who with her radiant finger still'd the roar

Of thunder, chac'd the clouds, and laid the winds, &c.]

This is an imitation of a passage in the first Æneid of Virgil, where Neptune is represented with his trident laying the storm which Æolus had raised. ver. 142.

Sic ait, et dicto citius tumida æquora placat,

COLLECTASQUE FUGAT NUBES, solemque reducit.

There is the greater beauty in the English poet, as the scene he is describing under this charming figure is perfectly consistent with the course of nature; nothing being more common than to see a stormy night succeeded by a pleasant, serene morning.

Thyer.

That Milton had here in his mind the ΠΟΛΟ-ΔΑΚΤΥΛΟΣ Ἥως, the *rosy-finger'd Aurora* of Homer and Hesiod, must be supposed; but while *rosy-finger'd* is the proper epithet of the dawn, which immediately

Of thunder, chas'd the clouds, and laid the winds,
And grisly spectres, which the Fiend had rais'd

430

immediately precedes the rising of the sun, the early morning, when the sun is absolutely risen, is justly described with *radiant*, instead of *rosy* fingers. In availing himself of the heathen poet's mode of characterising the dawn, I conceive, our Author had an eye to *the finger of God*. Exodus, viii. 19. Luke, xi. 20. It is observable that to *still the roar of the storm* is also a scriptural phrase. Psalm lxxv. 7.—lxxxix. 9. It is needless to suggest to the reader of taste how much more the beauty and imagery of this passage strikes us, when we consider it with a view to these scriptural allusions. *Aurora*, or the dawn, *rising with rosy fingers*, with a tint of red in the extreme parts of her person that first emerge, is a *pleasing* image; but morning *with her radiant finger stilling the storm of the preceding night* is a truly sublime one.

430. *And grisly spectres which the Fiend had rais'd,*]

This is the old superstition of evil spirits disappearing at break of day; which Milton is censured by Bp. Warburton for introducing in this place.—He has also alluded to it in his ODE ON THE NATIVITY:

So when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave,
The flocking shadows pale,
Troop to the infernal jail,
Each fetter'd ghost slips to his several grave,
And the yellow-skirted Fays
Fly after the night steeds, leaving their moon-lov'd
maze.

We meet with it also in the following passage of Prudentius,

Terunt vagantes dæmonas,
Lætos tenebris noctium,
Gallo canente exterritos
Sparsim timere, et cedere!

Invisa nam vicinitas
Lucis, salutis, numinis,
Rupto tenebrarum situ,
Noctis fugat satellites,

CATHERMERIN. Hymn i.

This popular superstition, respecting the evanescence of spirits at the crowing of the cock, Shakespeare, as Mr. Warton observes, has finely availed himself of in his HAMLET, where the Ghost vanishes at this circumstance.

It faded on the crowing of the cock.
Some say that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long:
And then, say they, no spirit dares walk abroad;
The nights are wholesome, then no planets strike,
No fairy takes, no witch has power to charm;
So hallow'd and so gracious is the time.

The supposed effect of day-break, in this respect, is also described very poetically by the same great master in his MIDSUMMER NIGHT'S DREAM, ACT III. Scene the last;

And yonder shines Aurora's harbinger;
At whose approach ghosts wandering here and there
Troop home to churchyards; damned spirits all,
That in crossways and floods have burial,
Already to their wormy beds are gone.

Thus also Cowley, in his HYMN TO LIGHT, Stanz. 10;

Night and her ugly and fitfuls thou dost fright, &c.—

And Stanz. 17.;

The ghosts, and monster spirits, that did presume
A body's privilege to assume,
Vanish again invisibly,—

But perhaps no poet has more happily availed himself of this old superstition, or has introduced it more poetically than the late Mr. Gray, in his PROGRESS OF POETRY, where the relief, which the Muse affords to the real and imaginary ills of life, is compared to the day dispelling the gloom and terrors of the night.

Night, and all her sickly dews,
Her SPECTRES WAN, and birds of boding cry,
He gives to range the dreary sky;
Till down the eastern cliffs afar
Hyperion's march they spy, and glittering shafts of war.

STANZA ii. 1.

To tempt the Son of God with terrors dire.
 And now the sun with more effectual beams
 Had chear'd the face of earth, and dry'd the wet
 From drooping plant, or dropping tree; the birds,
 Who all things now behold more fresh and green 435
 After a night of storm so ruinous,
 Clear'd up their choicest notes in bush and spray
 To gratulate the sweet return of morn.
 Nor yet, amidst this joy and brightest morn,

432. *And now the sun with more effectual beams
 Had chear'd the face of earth, and dry'd the wet
 From drooping plant, or dropping tree; the birds,
 Who all things now behold more fresh and green
 After a night of storm so ruinous,
 Clear'd up their choicest notes in bush and spray,
 To gratulate the sweet return of morn.]*

There is in this description all the bloom of Milton's youthful fancy. We may compare an evening scene of the same kind, *PARADISE LOST*, ii. 488.

As, when from mountain tops the dusky clouds
 Ascending, while the north-wind sleeps, o'erspread
 Heaven's chearful face, the lowering element
 Scowls o'er the darken'd landscape snow or shower;
 If chance the radiant sun with farewell sweet
 Extend his evening beam, the fields revive,
 The birds their notes renew, and bleating herds
 Attest their joy, that hill and valley ring.

Thyer.

We may also refer the reader to part of a beautiful sonnet of Spenser. The poet is comparing the smiles of his mistress, breaking out after some cloudy looks,

Unto the fair sunshine in summer's day,
 That, when a dreadful storm away is flit,
 Through the broad world doth spread his goodly ray;
 At sight whereof each bird that sits on spray
 And every beast that to his den was fled
 Come forth afresh out of their late dismay,
 And to the light lift up their drooping head.

SONNET, XL.

Cowley, in his *HYMN TO LIGHT*, has the following beautiful stanza;

When, goddess, thou lift'st up thy waken'd head,
 Out of the morning's purple bed,
 Thy choir of birds about thee play,
 And all the joyful world salutes the rising day.

Tasso has the description of a sea-storm instantly changed to a perfect calm, by means of the magical bark in which the two knights sail in search of Rinaldo;

A pena ha tocco la mirabil nave
 De la marina all' hor turbata il lembo
 Che pariscon le nubi, e cessa il grave
 Noto, che minacciava oscuro nembo.
 Spiana i monti de l' onde aura soave,
 E solo increspa il bel ceruleo grembo;
 E d' un dolce seren diffuso ride
 Il ciel, che se piu chiaro unqua non vide.

L. xv. 9.

The wondrous boat scant touch'd the troubled main,
 But all the sea still, hush'd, and quiet was;
 Vanish'd the clouds, ceased the wind and rain,
 The threaten'd storm did over-blow and pass;
 A gently-breathing air made even and plain,
 The azure face of Heaven's transparent glass;
 And Heaven itself smil'd from the skies above,
 With a calm clearness on the earth, his love.

Fairfax.

Was

Was absent, after all his mischief done, 440
 The prince of darkness ; glad would also seem
 Of this fair change, and to our Saviour came ;
 Yet with no new device, (they all were spent,)
 Rather by this his last affront resolv'd,
 Desperate of better course, to vent his rage 445
 And mad despite to be so oft repell'd.
 Him walking on a sunny hill he found,
 Back'd on the north and west by a thick wood ;
 Out of the wood he starts in wonted shape,
 And in a careless mood thus to him said. 450

FAIR morning yet betides thee, Son of God,
 After a dismal night : I heard the wrack,
 As earth and sky would mingle ; but myself
 Was distant ; and these flaws, though mortals fear them
 As dangerous to the pillar'd frame of Heaven, 455

449. ——— in wonted shape,]

That is, in his own proper shape, and not under any disguise, as at each of the former times when he appeared to our blessed Lord. He comes now hopeless of success, without device or disguise, and, as the poet expressly says,

Desperate of better course, to vent his rage
 And mad despite to be so oft repell'd.

453. *As earth and sky would mingle:—*]

Virgil, *ÆN.* i. 137. ;

Jam COLUM TERRAMQUE meo sine numine, venti,
 MISERERE, et tantas auditis tollere moles?

Richardson.

454. ——— these flaws,—]

Flaw is a sea term for a sudden storm, or gust of wind.

In the *PARADISE LOST*, among the changes

produced in the natural world are violent storms, which are described

— arm'd with ice,

And snow and hail, and STORMY GUST AND FLAW ;
 x. 697.

where Bp. Newton cites two verses from Shakespeare's *VENUS* and *ADONIS* ;

Like a red morn that ever yet betoken'd
 GUST, and foul FLAWS to herdsmen and to herds.

455. *As dangerous to the pillar'd frame of Heaven,]*

So also, *COMUS*, 597. ;

— if this fail,

THE PILLAR'D FIRMAMENT is rottenness.

In both, no doubt, alluding to Job, xxvi. 11. *The PILLARS OF HEAVEN tremble, and are astonish'd at his reproof.*

Thyer.

Or to the earth's dark basis underneath,
 Are to the main as inconsiderable
 And harmless, if not wholesome, as a sneeze
 To man's less universe, and soon are gone ;
 Yet, as being oft times noxious where they light 460
 On man, beast, plant, wasteful and turbulent,
 Like turbulencies in the affairs of men,
 Over whose heads they roar, and seem to point,
 They oft fore-signify and threaten ill :
 This tempest at this desert most was bent ; 465
 Of men at thee, for only thou here dwell'st.
 Did I not tell thee, if thou didst reject
 'The perfect season offer'd with my aid
 To win thy destin'd seat, but wilt prolong
 All to the push of fate, pursue thy way 470
 Of gaining David's throne, no man knows when,
 For both the when and how is no where told ?
 Thou shalt be what thou art ordain'd, no doubt ;
 For Angels have proclaim'd it, but concealing
 The time and means. Each act is rightliest done, 475
 Not when it must, but when it may be best :
 If thou observe not this, be sure to find,

467. *Did I not tell thee, if thou didst reject
 The perfect season offer'd by my aid, &c.*

Here is something to be understood after *Did I
 not tell thee ?* The *thing told* we may suppose to be
 what Satan had before said, Book iii. 351. ;

— Thy kingdom, though foretold
 By Prophet, or by Angel, unless thou
 Endeavour, as thy father David did,
 Thou never shalt obtain ; prediction still,
 In all things, and all men, supposes means ;
 Without means us'd, what it predicts revokes.

What I foretold thee, many a hard assay
 Of dangers, and adversities, and pains,
 Ere thou of Israel's sceptre get fast hold; 480
 Whereof this ominous night, that clos'd thee round,
 So many terrors, voices, prodigies,
 May warn thee, as a sure fore-going sign.

So talk'd he, while the Son of God went on
 And stay'd not, but in brief him answer'd thus. 485

ME worse than wet thou find'st not; other harm
 Those terrors, which thou speak'st of, did me none;
 I never fear'd they could, though noising loud
 And threatening nigh: what they can do, as signs
 Betokening, or ill boding, I contemn 490
 As false portents, not sent from God, but thee;
 Who, knowing I shall reign past thy preventing,
 Obtrud'st thy offer'd aid, that I, accepting,
 At least might seem to hold all power of thee,
 Ambitious Spirit; and wouldst be thought my God; 495
 And storm'st refus'd, thinking to terrify
 Me to thy will: desist, (thou art discern'd,
 And toil'st in vain,) nor me in vain molest.

478. *What I foretold thee, &c.*—]

Ver. 374. of this Book;

— yet remember

WHAT I FORETELL THEE; * * * * *

* * * * * if I read aught in Heaven,

Or Heaven write aught of fate, by what the stars

Voluminous, or single characters,

In their conjunction met, give me to spell,

Sorrow and labors, opposition, hate
 Attend thee, scorns, reproaches, injuries,
 Violence and stripes, and lastly cruel death;—

478. ————— *many a hard assay*]

Thus, Book i. 263.;

— that my way must lie

Through MANY A HARD ASSAY,——

K k 2

To

To whom the Fiend, now swoln with rage, reply'd.
 Then hear, O Son of David, Virgin-born, 500
 For Son of God to me is yet in doubt ;
 Of the Messiah I had heard foretold
 By all the Prophets ; of thy birth at length,
 Announc'd by Gabriel, with the first I knew,
 And of the angelic song in Bethlehem field, 505
 On thy birth-night that sung thee Saviour born.
 From that time seldom have I ceas'd to eye
 Thy infancy, thy childhood, and thy youth,
 Thy manhood last, though yet in private bred ;
 Till at the ford of Jordan, whither all 510
 Flock to the Baptist, I, among the rest,
 (Though not to be baptiz'd,) by voice from Heaven

500. *Then hear, O Son of David, Virgin-born,
 For Son of God to me is yet in doubt ;]*

That Satan should seriously address our Lord as "Virgin-born," *because* he entertained doubts whether he was in any respect the Son of God, is palpably inconsequent. "To be born of a virgin," Mr. Calton observes from Bp. Pearson, in a subsequent note, "is not so far above the production of all mankind as to place our Lord in that singular eminence, which must be attributed to *the only-begotten Son of God.*" But it must be recollected, that the subject of this poem is a trial *ad probandum* whether the person declared to be the Son of God was really the Messiah: to acknowledge therefore that he was beyond all dispute born of a virgin, and had thereby fulfilled so material a prophecy respecting the Messiah, would be to admit in some degree the point in question. And however "Virgin-born" might not be supposed to ascertain in any degree the claim to the Messiah-

ship, still it could never be used in an address to our Lord meant to lower him to "mere man." "Son of David," single and by itself, was an expression that Satan might be expected to use, when, characterising our Lord as a mere human being, he professed to disbelieve that he was the Son of God, born in a miraculous manner of a pure virgin, as it was foretold the Messiah should be.—"Virgin-born" then must be considered as intended to be highly sarcastic. It is an epithet of the most pointed derision; resembling the HAIL KING OF THE JEWS, and they smote him with their hands. It is that species of blasphemous insult, which might be expected from the Arch-Fiend, who at the opening of the speech is described "swoln with rage."

502. *Of the Messiah I had heard foretold]*

All the editions read *have heard*. *Had* seems absolutely requisite.

Heard

Heard thee pronounc'd the Son of God belov'd.
 Thenceforth I thought thee worth my nearer view
 And narrower scrutiny, that I might learn 515
 In what degree or meaning thou art call'd
 The Son of God ; which bears no single sense.
 The Son of God I also am, or was ;
 And if I was, I am ; relation stands ;
 All men are Sons of God ; yet thee I thought 520
 In some respect far higher so declar'd :
 Therefore I watch'd thy footsteps from that hour,
 And follow'd thee still on to this waste wild ;
 Where, by all best conjectures, I collect
 Thou art to be my fatal enemy : 525
 Good reason then, if I before-hand seek
 To understand my adversary, who
 And what he is ; his wisdom, power, intent ;
 By parl or composition, truce or league,
 To win him, or win from him what I can : 530
 And opportunity I here have had
 To try thee, sift thee, and confess have found thee
 Proof against all temptation, as a rock
 Of adamant, and, as a centre, firm ;

513. ———— *this waste wild ;*]

And Eden rais'd in THE WASTE WILDERNESS.

B. i. 7.

519. *By parl,—*]

Thus in PARADISE LOST, vi. 296 ;

They ended PARL,——

And Shakespeare, HAMLET, Act I. Sc. 1. ;

So frown'd he once when, in an angry PARL,
 He smote the sledged Polacks on the ice,——

533. *Proof against all temptation, as a rock
 Of adamant,—*]

——— frock of mail

ADAMANTIAN PROOF,——

SAMB. AGONIST. 134.

To the utmost of mere man both wise and good, 539
 Not more ; for honors, riches, kingdoms, glory
 Have been before contemn'd, and may again.
 Therefore, to know what more thou art than man,
 Worth naming Son of God by voice from Heaven,
 Another method I must now begin. 540

So saying he caught him up, and, without wing
 Of hippogrif, bore through the air sublime,
 Over the wilderness and o'er the plain,
 Till underneath them fair Jerusalem,
 The holy city, lifted high her towers, 541

538. ————— *what more thou art than man,
 Worth naming Son of God by voice from Heaven,]*

See Bp. Pearson on the Creed, p. 106. " We
 " must find yet a more peculiar ground of our
 " Saviour's filiation, totally distinct from any which
 " belongs unto the rest of the sons of God, that he
 " may be clearly and fully acknowledged the *only*
 " *begotten Son*. For although to be born of a
 " virgin be in itself miraculous, yet is it not so far
 " above the production of all mankind, as to place
 " him in that singular eminence, which must be
 " attributed to the *only-begotten*. We read of
 " *Adam the Son of God* as well as *Seth the Son of*
 " *Adam* : (Luke, iii. 38.) and surely the framing
 " Christ out of a woman cannot so far transcend
 " the making Adam out of the earth, as to cause
 " so great a distance, as we must believe, between
 " the first and second Adam." *Calton.*

541. ————— *without wing
 Of hippogrif,—]*

Here Milton designed a reflection upon the
 Italian poets, and particularly upon Ariosto. An
hippogrif is an imaginary creature, part like an
 horse, and part like a gryphon. See Orlando
 Furioso, Cant. iv. ;

Only the beast he rode was not of art,
 But gotten of a griffeth and a mare,
 And like a griffeth had the former part,
 As wings and head, and claws that hideous are,
 And passing strength and force, and vent'rous heart,
 But all the rest may with a horse compare.
 Such beasts as these the hills of Ryfee yield,
 Though in these parts they have been seen but seeld.

HARRINGTON. St. 1

Ariosto frequently makes use of this creature
 convey his heroes from place to place. *Newt*
 Æschylus in his PROMETHEUS, Ver. 282, mak
 Oceanus travel on a *winged steed*.

545. *The holy city,—]*

Jerusalem is frequently so called in the Old Te
 tament. It is also called the *holy city* by St. Ma
 thew, who wrote his gospel for the use of t
 Jewish converts ; but by him only of the fo
 Evangelists. *Then the Devil taketh him up in*
 THE HOLY CITY, *and setteth him on a pinnacle*
the temple, &c. Mat. iv. 5. See also, Mat. xxvii. 5

Dr. Townson having observed, that " St. M
 " thew alone, of all the Evangelists, ascribes the
 " titles of sanctity to Jerusalem, by which it h
 " been distinguished by the prophets and sac
 " historians, and was known among the neighbo
 " ;

And higher yet the glorious temple rear'd
 Her pile, far off appearing like a mount
 Of alabaster, topt with golden spires :
 There, on the highest pinnacle, he set
 The Son of God ; and added thus in scorn.

550

ing nations," thus accounts for this difference between him and the other Evangelists, on the position that St. Matthew was, as he has generally been supposed to be, the earliest writer of the Gospel.—"After some years the word of God, being received by multitudes in various parts of the world, did as it were sanctify other cities; while Jerusalem, by rancorous opposition to the truth, and sanguinary persecution of it, more and more declined in the esteem of the believers. They acknowledged the title and character which she claimed by ancient prescription, when St. Matthew wrote; but between the publication of his Gospel and the next, they were taught to transfer the idea of the holy city to a worthier object."

Townson's DISCOURSES, Disc. iv. S. 3.

45. ——— lifted high her towers,]

The towers of Jerusalem are frequently mentioned in scripture; it is said that—*Uzziab built towers in Jerusalem at the corner-gate, and at the middle-gate, and at the turning of the wall.* 2. Chron. i. 9.—And, when *Hezekiah* fortified Jerusalem against *Senacherib*, he strengthened himself, and built all the wall that was broken, and raised it up THE TOWERS. 2. Chron. xxxii. 5.—The numerous towers of the city of God are also referred to by the Psalmist; *Walk about Zion, and go round about her, and TELL THE TOWERS THEREOF.*

47. ——— far off appearing like a mount
 Of Alabaster,—]

——— it was a ROCK

OF ALABASTER, pil'd up to the clouds
 CONSPICUOUS FAR,—

PARADISE LOST, iv. 543.

49. There, on the highest pinnacle, he set
 The Son of God;—]

He has chosen to follow the order observed by

St. Luke, in placing this Temptation last, because if he had, with St. Matthew, introduced it in the middle, it would have broke that fine thread of moral reasoning, which is observed in the course of the other Temptations. *Thyer.*

In the gospel account of the Temptation, no discovery is made of the incarnation; and this grand mystery is as little known to the Tempter at the end, as at the beginning. But now, according to Milton's scheme, the poem was to be closed with a full discovery of it. There are *three* circumstances therefore, in which the poet, to serve his plan, hath varied from the accounts in the gospels. 1. The critics have not been able to ascertain what the *πίτερυς* or *pinnacle*, (as we translate it) was, on which Christ was set by the Demon: but whatever it was, the Evangelists make no difficulty of his standing there. This the poet (following the common use of the word *pinnacle* in our own language) supposeth to be something like those on the battlements of our churches, a pointed spire, on which Christ could not stand without a miracle. 2. In the poem, the Tempter bids Christ give proof of his pretensions by standing on the pinnacle, or by casting himself down. In the gospels, the last only is or could be suggested. 3. In the gospel account the prohibition *Thou shalt not tempt the Lord thy God* is alledged only as a reason why Christ (whose divinity is concealed there) must not throw himself down from the top of the temple, because this would have been *tempting God*. But in the poem it is applied to the Demon, and his attempt upon Christ; who is thereby declared to be the *Lord his God*. *Calton.*

Bp. Pearce supposes what is in the gospel called *πίτερυς*, and commonly translated *pinnacle*, to have been

THERE stand, if thou wilt stand; to stand upright
 Will ask thee skill; I to thy Father's house
 Have brought thee, and highest plac'd; highest is best:
 Now shew thy progeny; if not to stand,
 Cast thyself down; safely, if Son of God,
 For it is written, "He will give command
 Concerning thee to his Angels, in their hands
 They shall up lift thee, lest at any time
 Thou chance to dash thy foot against a stone."

555

To whom thus Jesus: Also it is written,
 "Tempt not the Lord thy God." He said, and stood:

560

been rather *a wing of the temple*, a flat part of the roof of one of its courts; probably on that side where the Royal Portico was, and where the valley on the outside was the deepest. Josephus, (*ANTIQUIT.* xv. 11. 5.,) says, "whereas the valley " was so deep that a man could scarcely see the " bottom of it, Herod built a Portico of so vast " a height, that if a man looked from the roof of " it, his head would grow giddy, and his sight not " be able to reach from that height to the bottom " of the valley."—Eusebius, (*HIST. ECCLESIAST.* ii. 23.) cites the account given by Hegesippus of the death of James the Apostle, in which it is said that the Scribes and Pharisees brought him *εως το ιηερευσιον το υψος*, up to *this elevated point* of the temple, and cast him down from thence.

554. *Now shew thy progeny:—*]

The immediate term *progeny* is probably from Virgil's *POLLIO*;

Jam nova PROGENIES cælo demittitur alto.

or from a subsequent verse,

Clara Dei soboles, magnum Jovis incrementum.

The general tenor of the thought is from St. Mat. xxvii. 39. 40. *And they that passed by him reviled him wagging their heads, and saying, Thou that*

destroyest the temple and buildest it in three days, save thyself. IF THOU BE THE SON OF GOD, COME DOWN FROM THE CROSS.

556. *For it is written, "He will give command Concerning thee to his Angels, in their hands They shall uplift thee, lest at any time Thou chance to dash thy foot against a stone."]*

This scripture, as referred to both by St. Matthew and St. Luke in their account of the Temptation, is in *Psalm xci.* 11. 12. *For he shall give his Angels charge over thee, to keep thee in all thy ways; they shall bear thee up in their hands, lest thou dash thy foot against a stone.*

560. ——— also it is written,
 "Tempt not the Lord thy God."—]

Ye shall not tempt the Lord your God. Deuteron. vi. 16.

561. "Tempt not the Lord thy God." He said, and stood:]

Here is what we may call after Aristotle the *ανακρίσις*, or the discovery. Christ declares himself to be the God and Lord of the Tempter; and to prove it, stands upon the pinnacle. This was evidently the poet's meaning. 1. The miracle shews it to be so; which is otherwise impertinently introduced, and against the rule,

Nec

But Satan, smitten with amazement, fell.
As when earth's son Antæus, (to compare
Small things with greatest,) in Irassa strove

Nec Deus intersit, nisi dignus vindice nodus
Inciderit.——

It proves nothing but what the Tempter knew, and allowed before. 2. There is a connection between Christ's *saying* and *standing*, which demonstrates that he *stood*, in proof of something he had *said*. Now the prohibition, *Tempt not the Lord thy God*, as alledged in the gospels from the Old Testament, was in no want of such an attestation: but a miracle was wanting to justify the application of it to the Tempter's attack upon Christ; it was for this end therefore that he stood. *Calton*.

I cannot entirely approve this learned gentleman's exposition. I am for understanding the words, *Also it is written, Tempt not the Lord thy God*, in the same sense in which they were spoken in the gospels; because I would not make the poem to differ from the gospel account, farther than necessity compels, or more than the poet himself has made it. The Tempter sets our Saviour on a pinnacle of the temple, and there requires of him a proof of his divinity, either by standing, or by casting himself down, as he might safely do, if he was the Son of God, according to the quotation from the Psalmist. To this our Saviour answers, as he answers in the gospels, *It is written again, Thou shalt not tempt the Lord thy God*, tacitly inferring that his casting himself down would be tempting of God. *He said, i. e.* he gave this reason for not casting himself down, *and stood*. His *standing* properly makes the discovery, and is the principal proof of his progeny that the Tempter required: *Now shew thy progeny*. His *standing* convinces Satan. His *standing* is considered as the display of his divinity, and the immediate cause of Satan's *fall*; and the grand contrast is formed between the *standing* of the one, and the *fall* of the other

—— He said, and stood:

But Satan, smitten with amazement, FELL.

and afterwards, Ver. 571.;

FELL whence he stood to see his victor fall.

Newton.

561. ——— He said, and stood:]

This is in the manner of Homer;

Ἦτοι δ' ὅ γ' ὡς εἶπεν, κατ' ἄρ' ἕϊτο,——

IL. vii. 354.

He spoke and sat,——

Pope.

563. ——— earth's son Antæus,——]

This simile in the person of the poet is amazingly fine.

Warburton.

Antæus was supposed to be the son of Neptune and Tellus.

Thus Statius, THEBAID. vi. 893.;

—— Herculeis pressum sic fama lacertis

TERRIGENAM sudasse Libyn——

And Silius Italicus, iii. 40.;

Nec levior vinci Libycæ TELLURIS ALUMNUS

Matre super,——

563. ——— (to compare
Small things with greatest,)——]

This is the third time Milton has imitated Virgil's

—— sic parvis componere magna solebam.

ECL. i. 24.

See PARADISE LOST, ii. 921. x. 306.

Some such mode of qualifying common similes is necessary to a poet writing on divine subjects.

564. ——— in Irassa——]

Irassa is a place in Libya, mentioned by Herodotus, iv. 158. εἰ δὲ τῇ χωρῇ τῆτω νομα Ἰρᾶσα, and from him by Stephanus Byzant, who says, Ἰρᾶσα, τοῦτο Λιβύης, εἰς ἣν μετ' ἄλλοι Βαβυλῶνις Λιβύης, ὡς Ἡρόδοτος;—where Berkelius notes, "Hujus urbis quoque meminit Pindarus." Pyth. ix. sed duplici σ scribitur:

With Jove's Alcides, and, oft foil'd, still rose,
Receiving from his mother earth new strength,

565

Οἷσι Λιεύσας ἀμ-
φι γυναικῶν ἔδωκ'
Ἰρασσαν παρ' ὅσῳ πόλιν Αἰλίου-
ε, μετὰ καλλιχομοῖ
μυσηρεῖς ἀγαλλία κηραί.

Ad quem locum sic scribit Scholiastes: Ἰρасса πολὺς Λιεύς, ἣν ὠκεῖεν Αἰλίου, εἴ' ὁ καλλιχὸς Ἡρακλῆι, ἐκείνῳ γὰρ διαλλάσσει τοὺς χεῖρας, ἐν καὶ ἀνείλει Ἡρακλῆς. Pindarus nomen urbis genere fœm. protulit, quod Schol. alio loco numero multitudinis & genere neut. effert: Εἰσι γὰρ φασιν, ὅτι ὁ ἀπὸ Ἡρακλῆος καταγωγῆς Αἰλίου, Ἰρασσεὺς ἦν, ἀπὸ Ἰρασσῶν τῶν ἐν τῇ Τριτωνίδι λίμνῃ, ὡς φησὶ Φερεκύδης. From whence we may observe, that in Herodotus and Stephanus, *Irassa* is the name of a place, in Pindar and his Scholiast, the name of a town: that the name is *Irassa* in Herodotus, *Hirassa* in Stephanus, (though perhaps it should be *Irassa*, not Ἰρасса, there) *Irassa* in Pindar and his Scholiast: that the Scholiast says, *Antæus* dwelt at *Irassa*, not he who wrestled with *Hercules*, but one later than him; which, if true, makes against Milton: that he afterwards adds, that according to the opinion of some, the *Antæus* whom *Hercules* overcame was Ἰρασσεὺς, ἀπὸ Ἰρασσῶν, which Berkelius takes to be the genitive of τὰ Ἰρасса, though it may be of αἱ Ἰρασσαι. *Fortin.*

Antæus dwelt at the city *Irassa*, according to Pindar. But it was not there that he wrestled with *Hercules*, but at *Lixos*, according to Pliny; "*Lixos vel fabulosissime antiquis narrata. Ibi regia*" *Antæi, certamenque cum Hercule.*" NAT. HIST. Lib. v. Cap. i. *Meadowcourt.*

564. ————— *strive*]

To *strive* is a frequent scriptural term for any violent personal contest: see Genes. xxvi. 20.—Exodus. ii. 13.—2 Sam. xiv. 6.—Acts. vii. 26.

565. With Jove's Alcides,—]

There were so many *Hercules* in the Grecian mythology and history, that it was necessary to

specify when the principal *Hercules*, the son of Jupiter and Alcmena, was meant. Thus Cicero, DE NAT. DEOR. L. iii. 16. "Quamquam quem potissimum Herculem colamus, scire sane velim; plures enim nobis tradunt ii, qui interiores scrutantur et reconditas literas; antiquissimum Jove NATUM."—Varro says there were forty-three *Hercules*.—It may be observed that, though *Hercules* the son of Jupiter is introduced with propriety, the son of Jupiter by Alcmena had no right to be called *Alcides*, this being the proper name of the son of Amphitryon, whose father was *Alcæus*.—And yet Virgil also refers to *Alcides* as the Son of Jove;

————— Quid Thesea, magnum
Quid memorem ALCIDEM? et mī GENUS AB JOVE
SUMMO.

ÆN. vi. 123.

The name *Alcides*, it should however be noticed, has sometimes been considered as derived from *αλκη robur*; in which sense it was also applied to *Minerva*, Liv. L. xlii. C. 51.

565. ————— and, oft foil'd, still rose,]

Thus in Tasso, where the Soldan Solyman is slain by Rinaldo, the resistance he had before made is compared to that of *Antæus*, in his contest with *Hercules*;

Poi che 'l Soldan, che spesso in lunga guerra,
Quasi novello Anteo, cadde e risorse
Piu fero ogn' hora, al fin calco la terra
Per giacer sempre——

L. xx. Stanz. 108.

Now when the Soldan in these battles past,
Who, Antheus like, oft fell, rose oft again
Ever more fierce, more fell, fell down at last
To lie for ever,———

Fairfax.

566. Receiving from his mother earth new strength,]

Hoc quoque tam vastas cumulavit munere VIREB
TERRA SUI FÆTUS, quod cum tetigere parentem,
Jam defuncta vigent RENOVATO ROBORE membra.
Lucan. iv. 598.

Fresh

Fresh from his fall, and fiercer grapple join'd,
 Throttled at length in the air, expir'd and fell;
 So, after many a foil, the Tempter proud,
 Renewing fresh assaults, amidst his pride, 570
 Fell whence he stood to see his victor fall:
 And as that Theban monster, that propos'd
 Her riddle, and him who solv'd it not devour'd,
 That once found out and solv'd, for grief and spite
 Cast herself headlong from the Ismenian steep; 575
 So, struck with dread and anguish, fell the Fiend,
 And to his crew, that sat consulting, brought,

572. *And as that Theban monster, &c.—*

The Sphinx, who, on her riddle being solved by
 Œdipus, threw herself into the sea. Statius, *THEB.*
 i. 66.

— Si Sphingos iniquæ

Callidus ambages, te præmonstrante, resolvî.

Newton.

The same poet refers also to the *falling of the*
Sphinx from the Ismenian steep, when her riddle
 was solved by Œdipus;

— dum Cadmus arat? dum VICTA CADIT SPHYNX?
THEBAID. xi. 490.

The Sphinx is termed by Euripides, (*PHŒNISS.*
 813.) *ὑψηλὸν τίρας*, the “MONSTER of the moun-
 “tain!” She was supposed to have posted herself
 on the mountain Phicius, at no great distance from
 Thebes. Apollodor. *L. iii. C. v. 8.* She is termed
 by Lycophron, *Σφικτιὸν τίρας*, (*Ver. 1465.*) where
 Heyne suggests the reading *Φικτιὸν τίρας*, *the monster*
of the mountain Phicius.

572. — that Theban monster that propos'd
 Her riddle, and him who solv'd it not devour'd,
 That once found out and solv'd, for grief and spite
 Cast herself headlong from the Ismenian steep;]

Milton seems here to have had Apollodorus's

account of the Sphinx in his mind; at least there
 is a great coincidence of expression in the mytho-
 logist and the poet.—Apollodorus says the Sphinx
proposed her riddle to the Thebans, *ΠΡΟΫΤΕΙΝΕ*
τοῖς Θηβαίοις, and that, every time they *failed of*
finding it out, she seized one of them, and *devoured*
him, *ἐπ' αὖ δὲ ΜΗ ΕΥΡΙΣΚΟΝ, ἀρπασσας εἰς ΚΑΤΑ-*
ΒΙΒΡΩΣΚΕ, that Œdipus, upon hearing it, solved
 it, *Οἰδίπῳ δὲ ἀκυσσας ΕΛΥΣΕΝ*,—whereupon *she cast*
HERSELF headlong from the Cadmea, or citadel of
 Thebes, *ΕΛΥΤΘΟΝ ΕΡΡΙΨΕΝ ἀπο τῆς ἀκροπόλεως*—;
 which last words the learned Heyne thinks are an
 interpolation, *a malâ manu insertum*, as the moun-
 tain Phicius towards Onchestos, (*Pausan. ix. 26.*),
 was allowedly the haunt of the Sphinx. At the
 same time he observes that she was supposed at
 times to approach the walls of the Cadmea in
 search of prey. (*Euripid. PHŒNISS. 815. 816.*)—
 As Phicius was a mountain in the Theban territory,
 either that, or the Cadmea, might be termed the
Ismenian steep, from the river Ismenus, which ran
 by Thebes; *ο γὰρ Ἀσωπὸς, καὶ Ὁ ΙΣΜΗΝΟΣ δια*
τὴν πῆλιν μεσσι τὴν πρὸ τῶν Θηβῶν. *Strabo. ix. p. 408.*
 —*Ismenus* is thus frequently used by the Latin poets
 for *Theban*.

(Joyless triumphals of his hop'd success,)
 Ruin, and desperation, and dismay,
 Who durst so proudly tempt the Son of God. 580
 So Satan fell; and strait a fiery globe
 Of Angels on full sail of wing flew nigh,
 Who on their plumy vans receiv'd him soft

581. *So Satan fell; and strait &c.—*

Thus in G. Fletcher's *CHRIST'S TRIUMPH ON EARTH*, where Presumption is personified, and represented as in vain tempting our blessed Lord:

But, when she saw her speech prevailed naught,
 Herself she tumbled headlong to the floor;
 But him the Angels on their feathers caught,
 And to an airy mountain nimbly bore.

Stanz. xxxviii.

581. ————— and strait a fiery globe
Of Angels on full sail of wing flew nigh,
Who on their plumy vans &c.—

There is a peculiar softness and delicacy in this description, and neither circumstances nor words could be better selected to give the reader an idea of the easy and gentle descent of our Saviour, and to take from the imagination that horror and uneasiness which it is naturally filled with in contemplating the dangerous and uneasy situation he was left in. *Thyer.*

So Psyche was carried down from the rock by zephyrs, and laid lightly on a green and flowery bank, and there entertained with invisible music. See Apuleius, Lib. iv. *Richardson.*

Mr. Richardson might have added that Psyche was also entertained with a banquet ministered by Spirits. The passages from Apuleius, (at the end of the *FOURTH* Book of the *METAMORPHOSES*, and the beginning of the *FIFTH*), are well worth citing.

"Psychem autem paventem ac trepidam, et in ipso scopuli vertice deflentem, mitis aura molliter spirantis Zephyri, vibratis hinc inde laciniis et reflato sinu sensim levatam, suo tranquillo spiritu vehens paulatim per deveza rupis excelsæ, vallis

"subditæ florentis cespitis gremio leniter delapsam reclinat."

—"Et illico vini nectareieduliorumquevariorum fercula copiosa, nullo serviente, sed tantum spiritu quodam impulsa, subministrantur. Nec quemquam tamen illa videre poterat, sed verba tantum audiebat excidentia et solas voces famulas habebat. Post opimas dapes quidam intro cessit, et cantavit invisus; et alius citharam pulsavit, quæ non videbatur, nec ipse. Tunc modulatæ multitudinis conferta vox aures ejus affertur; ut quamvis hominum nemo pareret, chorum tamen esse pateret."

583. *Who on their plumy vans receiv'd him soft*
From his uneasy station, and upbore,
As on a floating couch, through the blithe air;]

This description reminds me of an Assumption of the Virgin, by Guido, in St. Ambrosio's Church at Genoa; only the motion of the whole groupe there is ascending.—If it is not from any famous painting, it is certainly a subject for one.

583. *Who on their plumy vans receiv'd him soft]*

The grammatical inaccuracy here, I am afraid, cannot be palliated. *Him*, according to the common construction of language, certainly must refer to Satan, the person last mentioned. The intended sense of the passage cannot indeed be misunderstood; but we grieve to find any inaccuracy in a part of the poem so eminently beautiful.

583 ————— vans—]

Thus, *PARADISE LOST*, ii. 927., speaking of Satan;

———— his sail-broad vans
 He spreads for flight, ———

And

From his uneasy station, and upbore,
 As on a floating couch, through the blithe air; 585
 Then, in a flowery valley, set him down
 On a green bank, and set before him spread
 A table of celestial food, divine
 Ambrosial fruits, fetch'd from the tree of life,
 And, from the fount of life, ambrosial drink, 590
 That soon refresh'd him wearied, and repair'd
 What hunger, if aught hunger, had impair'd,
 Or thirst; and, as he fed, angelic quires

And Tasso;

Indi spiega al gran volo i VANNI aurati;

GIERUSAL. LIBERAT. Canto ix. St. 60.

835. ————— through the blithe air:]

Blithe air is similar to *buxom air*, PARADISE LOST, ii. 842. V. 270.—But I conceive it to have a further meaning, *cheerful*, or *pleased with its burthen*; and it strikes me as an intended contrast to a passage in the PARADISE LOST, describing the flight of Satan, at the time he first rises from the burning lake; when the *dusky air is loaded with his weight*.

Then with expanded wings he steers his flight
 Aloft, incumbent on the dusky air,
 That felt unusual weight,——

i. 295.

86. Then, in a flowery valley, set him down
 On a green bank, and set before him spread
 A table of celestial food, divine
 Ambrosial fruits, fetch'd from the tree of life,
 And from the fount of life ambrosial drink,]

We may compare the description of the Feast of the Angels, PARADISE LOST, v. 636.;

ON FLOWERS REPOS'D, and WITH FRESH FLOWERS
 CROWN'D,

They eat, they drink, and, in communion sweet,
 Quaff immortality and joy,———

Their camp also extends

By living streams AMONG THE TREES OF LIFE.

652.

587. ————— and set before him spread
 A table of celestial food, divine
 Ambrosial fruits, fetch'd from the tree of life,
 And from the fount of life ambrosial drink,
 That soon refresh'd him wearied, and repair'd
 What hunger, if aught hunger, had impair'd,
 Or thirst; and, as he fed, angelic quires
 Sung heavenly anthems of his victory
 O'er Temptation and the Tempter proud.]

Here is much resemblance to a stanza of Giles Fletcher:

But to their Lord now musing in his thought
 A HEAVENLY VOLLEY OF LIGHT ANGELS FLEW,
 And from his father him a BANQUET BROUGHT
 THROUGH THE FINE ELEMENT, for well they knew
 After his lenten fast HE HUNGRY CREW;
 And, AS HE FED, the HOLY QUIRES COMBINE
 TO SING A HYMN OF THE CELESTIAL TRINE.
 CHRIST'S TRIUMPH ON EARTH, Stanz. 61.

593. ————— angelic quires
 Sung heavenly anthems of his victory &c.—]

As Milton in his PARADISE LOST had represented the Angels singing triumph upon the Messiah's victory over the rebel Angels; so here again with the same propriety they are described celebrating his success against temptation, and to be sure he could not have possibly concluded his work

Sung heavenly anthems of his victory
Over Temptation and the Tempter proud.

595

TRUE image of the Father; whether thron'd
In the bosom of bliss, and light of light
Conceiving, or, remote from Heaven, inshrin'd
In fleshly tabernacle, and human form,

work with greater dignity and solemnity, or more agreeably to the rules of poetic decorum. *Thyer.*

596. *True image of the Father; &c.—*

Cedite Romani scriptores, cedite Graii.

All the poems that ever were written must yield, even PARADISE LOST must yield, to the REGAINED in the grandeur of its close. Christ stands triumphant on the pointed eminence. The Demon falls with amazement and terror, on this full proof of his being that very Son of God, whose thunder forced him out of Heaven. The blessed Angels receive new knowledge. They behold a sublime truth established, which was a secret to them at the beginning of the Temptation; and the great discovery gives a proper opening to their hymn on the victory of Christ, and the defeat of the Tempter.

Calton.

“True image of the Father” is from *Hebrews*, i. 8.—*Who being the brightness of his glory, and the EXPRESS IMAGE of his person, &c.*—Thus also, PARADISE LOST, iii. 384.

Begotten Son! DIVINE SIMILITUDE!—

596. ———— *whether thron'd
In the bosom of bliss,—*

Thus, PARADISE LOST, iii. 238., the Son of God says to the Father;

——— I, for his sake, will leave

THY BOSOM, and this glory next to thee;—

And the Father, in reply, Ver. 305.;

Because thou hast, though THRON'D IN HIGHEST
BLISS

Equal to God, and equally enjoying
God-like fruition, quitted all to save

A world from utter loss,———

The Son of God, after having descended to earth to pass sentence on fallen man, is likewise similarly described returning to his Father in Heaven, and

INTO HIS BLISSFUL BOSOM REASSUM'D
In glory as of old;———

PARADISE LOST, x. 225.

597. ———— *light of light
Conceiving,—*

From the Nicene Creed.

598. ———— *inshrin'd
In fleshly tabernacle, and human form,]*

St. John, in his Gospel, (C. 1. 14.) says, *Καὶ ὁ λόγος σὰρξ ἐγένετο, καὶ ΕΣΚΗΝΩΣΕΝ ἐν ἡμῖν*,—which, literally translated, is *the word was made FLESH, and TABERNACLED among us*. St. Paul, (2 Cor. C. v. Ver. 1.,) terms the body or the “human form” *our earthly house of THIS TABERNACLE*. — *ἡ ἐπιγίαιος ἡμεῶν οἰκία τοῦ ΣΚΗΝΟΥΣ*.—Thus also our Author, in his unfinished Ode, THE PASSION;

He sovran Priest, stooping his regal head,
That dropp'd with odorous oil down his fair eyes,
POOR FLESHLY TABERNACLE entered, ——

And in his Latin Poem, *On the Death of Felton, Bishop of Ely*, he speaks of

Animasque MOLE CARNEA reconditas.

Seneca has the expression, “*Deum IN HUMANO CORPORE HOSPITANTEM.*” EPIST. xxxi. But it is only a strong way of expressing the same sentiment, as in EPIST. lxxiii., and in other parts of his writings; “*Nulla sine Deo mens bona.*”

Wandering

Wandering the wilderness; whatever place, 600
 Habit, or state, or motion, still expressing
 The Son of God, with God-like force indued
 Against the attempter of thy Father's throne,
 And thief of Paradise! Him long of old
 Thou didst debel, and down from Heaven cast 605
 With all his army; now thou hast aveng'd
 Supplanted Adam, and, by vanquishing
 Temptation, hast regain'd lost Paradise,
 And frustrated the conquest fraudulent.
 He never more henceforth will dare set foot 610
 In Paradise to tempt; his snares are broke:
 For, though that seat of earthly bliss be fail'd,
 A fairer Paradise is founded now
 For Adam and his chosen sons, whom thou,

600. ———— whatever place,
 Habit, or state, or motion,—]

Probably not without allusion to Horace, EP. I.
 xvii. 23.;

Omnis Aristippum decuit color, et status, et res.
 Newton.

604. And thief of Paradise;—]

Thus, PARADISE LOST, iv. 192, where Satan
 first enters Paradise;

So clomb this FIRST GRAND THIEF into God's fold:

605. Thou didst debel,—]

Virgil, ÆN. vi. 853.;

——— DEBELLARE superbos,

And Ibid, v. 730.;

——— gens dura atque aspera cuku
 DEBELLANDA tibi Latio est;——

607. Supplanted—]

This is in the sense of *supplantatus* in Latin;
overtome in wrestling, or having his heels tripped
up.—Thus Seneca, EPIST. xiii.—“qui SUP-
 PLANTATUS adversarium toto tulit corpore.”

611. ———— his snares are broke:]

Our soul is escaped as a bird out of the snare of
 the fowler; THE SNARE IS BROKEN, and we are
 delivered. Psalm, CXXIV. 7.

613. A fairer Paradise is founded now
 For Adam and his chosen sons,—]

——— then wilt thou not be loath
 To leave this Paradise, but shalt possess

A PARADISE WITHIN THEE HAPPIER FAR;——
 PARADISE LOST, xii. 585.

A Saviour,

A Saviour, art come down to re-install, 615
 Where they shall dwell secure, when time shall be,
 Of Tempter and Temptation without fear.
 But thou, infernal Serpent, shalt not long
 Rule in the clouds; like an autumnal star,
 Or lightning, thou shalt fall from Heaven, trod down 620
 Under his feet: for proof, ere this thou feel'st
 Thy wound, (yet not thy last and deadliest wound,)
 By this repulse receiv'd, and hold'st in Hell
 No triumph: in all her gates Abaddon rues
 Thy bold attempt. Hereafter learn with awe 625
 To dread the Son of God: he, all unarm'd,

619. ———— like an autumnal star,]

——— swift as a shooting star

IN AUTUMN thwarts the night, when vapours fir'd
 Impress the air, ————

PARADISE LOST, iv. 556.

Αἴψ' ὁπώραται σταλὺχαιαί &c.

Homer. IL. v. Ver. 5.

Possibly Satan is here compared to an *autumnal star*, on account of the mischiefs that autumnal stars, and Sirius in particular, were supposed to produce to mankind. See *ILIAD*, x. 26, &c. and *ÆNEID*, x. 272.—Milton had before compared the Arch-Fiend to a comet, that

from his horrid hair

Shakes pestilence and war; ————

PARADISE LOST, ii. 710.

620. Or lightning, thou shalt fall from Heaven,—]

I beheld SATAN AS LIGHTNING FALL FROM
 HEAVEN. Luke. x. 18.

620. ———— trod down

Under his feet:—]

And the God of peace shall BRUISE SATAN
 UNDER YOUR FEET. Romans, xvi. 20.; where

the marginal reading for *bruise* is *tread*. From whence in the *PARADISE LOST*, x. 190.

Whom he shall TREAD at last UNDER OUR FEET.

624. ———— in all her gates—]

THE GATES OF HELL shall not prevail against it; Mat. xvi. 18.

624. ———— Abaddon—]

The name of the Angel of the bottomless pit, Rev. ix. 11.; here applied to the bottomless pit itself. Newton.

625. Thy bold attempt.—]

Thus in this Book, Ver. 180.;

——— now more accurs'd

FOR THIS ATTEMPT, BOLDER THAN THAT ON EVE,
 And more blasphemous, ————

626. ———— all unarm'd,]

In Vida's *CHRISTIAD*, i. 192., Satan describes himself having been completely foiled and defeated by our Saviour thus *all unarm'd*;

——— semper me reppulit ipse,

NON ARMIS ULLIS FRETUS, non viribus usus;

But

Shall chace thee, with the terror of his voice,
 From thy demoniac holds, possession foul,
 Thee and thy legions; yelling they shall fly,
 And beg to hide them in a herd of swine, 630
 Lest he command them down into the deep,
 Bound, and to torment sent before their time.
 Hail Son of the most high, heir of both worlds,
 Queller of Satan! On thy glorious work
 Now enter; and begin to save mankind. 635

But *all unarm'd* seems here to be an intended contrast to that very fine description in *PARADISE LOST*, of the Messiah completely armed, ascending "the chariot of paternal Deity," to accomplish the victory over the rebel Angels, and to drive them out of Heaven;

He, in celestial panoply all arm'd
 Of radiant Urim, work divinely wrought,
 Ascended; at his right hand Victory
 Sat eagle-wing'd; beside him hung his bow,
 And quiver with three bolted thunder stor'd,
 And from about him fierce effusion roll'd
 Of smoke, and bickering flames, and sparkles dire.

vi. 760.

The same sort of contrast we may also observe in the preceding brief relation of the refreshment, *Ver. 587.*, ministered by Angels to our blessed Lord, and the very copious and embellished description of the luxurious banquet offered to him by the Tempter, in the *SECOND* Book of this poem.

638. *From thy demoniac holds, possession foul;*

The *δαίμονιοι*, or *demoniacs* of the gospel, are constantly rendered in our version *POSSESSED with a devil*.—And, *Revelat. xviii. 2.* Babylon is described *the HABITATION OF DEVILS, and the HOLD OF EVERY FOUL SPIRIT.*

639. *Thee and thy legions;—*

My name is LEGION; for we are many. Mark, v. 9.—& Luke, viii. 30.

639. ——— yelling they shall fly,

*And beg to hide them in a herd of swine,
 Lest he command them down into the deep,
 Bound, and to torment sent before their time.]*

——— *there met him two possessed with devils, coming out of the tombs, exceeding fierce, so that no man might pass by that way. And behold they cried out, saying, What have we to do with thee, Jesus, thou Son of God? ART THOU COME HITHER TO TORMENT US BEFORE THE TIME?—And there was a good way off from them an herd of many swine feeding.—So the devils BESOUGHT HIM, SAYING, IF THOU CAST US OUT, SUFFER US TO GO AWAY INTO THE HERD OF SWINE.—And he said unto them, go. And when they were come out, they went into the herd of swine. Mat. viii. 28. 29. 30. 31. 32.*

631. *Lest he command them down into the deep,
 Bound,—]*

And I saw an Angel come down from Heaven, having the key of the bottomless pit, and a great chain in his hand.—And he laid hold on the dragon, that old serpent, which is the Devil and Satan, and BOUND HIM a thousand years, and CAST HIM INTO THE BOTTOMLESS PIT. Revelat. xx. 1. 2. 3.

634. *Queller of Satan! &c.—]*

——— who shall QUELL

THE ADVERSARY SERPENT, and bring back
 Through the world's wilderness long wander'd man
 Safe to eternal Paradise of rest.

PARADISE LOST, xii. 311.

M m

635. ——— and

THUS they the Son of God, our Saviour meek,
Sung victor, and, from heavenly feast refresh'd,
Brought on his way with joy; he, unobserv'd,
Home to his mother's house private return'd*.

635. ——— and begin to save mankind.]

In the FIRST Book of this Poem, our Lord is represented,

Musing and much revolving in his breast,
How best the mighty work he might BEGIN
OF SAVIOUR TO MANKIND,——

183.

636. ——— our Saviour meek,]
—— Learn of me, for I am MEEK, and lowly
of heart. Mat. xi. 29.

638. ——— he, unobserv'd,
Home to his mother's house private return'd.]

A striking contrast, in the delineation of circumstances in a certain degree similar by great poets, strongly points out to us their recollection of the prior description, for the purpose of adopting a manner totally different, but calculated to produce no less effect *sui generis*. I have already noticed an instance or two in the conclusion of this Book.

This very unadorned account of our Lord's return from his present victory recalls, in this respect, to our minds that sublime passage in the PARADISE LOST, where the Messiah returns triumphant from the expulsion of the Rebel Angels:

Sole victor from the expulsion of his foes
Messiah his triumphal chariot turn'd:
To meet him all his Saints, who silent stood
Eye-witnesses of his almighty acts,
With jubilee advanc'd; and, as they went
Shaded with branching palm, each order bright
Sung triumph, and him sung victorious King,
Son, Heir, and Lord; to him dominion given,
Worthiest to reign: he celebrated rode
Triumphant through mid Heaven, into the courts
And temple of his mighty Father thron'd
On high; who into glory him receiv'd,
Where now he sits at the right hand of bliss!

PARADISE LOST, vi. 880.

* It has been observed of almost all the great epic poems, that they fall off, and become languid, in the conclusion. The six last books of the *ÆNEID*, and the twelve last of the *ODYSSEY*, are inferior to the preceding parts of those poems. In the *PARADISE LOST* the two last books fall short of the majesty and sublimity of the rest: and so, observes Bp. Newton, do the two last books of the *ILIAD*. "With the fall of our first parents," says Dr. Blair, "Milton's genius seems to decline:" and, though he admits the Angel's shewing Adam the fate of his posterity to be happily imagined, "the execution," he adds, is "languid." Mr. Addison, in pointing out the particular beauties of the two last books of the *PARADISE LOST*, observes that, though *these* were not looked upon as the most shining books of the poem, they ought not to be considered as *unequal parts* of it.—Perhaps the two concluding books of the *PARADISE LOST* might be defended by other arguments, and justified in a more effectual manner, than has been done by Mr. Addison; but it is certainly fortunate when the subject and plan of an epic poem are such, that in the conclusion it may rise in dignity and sublimity, so as to excite to the very last the attention and admiration of the reader.—This last book of the *PARADISE REGAINED* is one of the finest conclusions of a poem, that can be produced. The Book of Job, which I have before supposed to have been our Author's model, materially resembles it in this respect, and is perhaps the only instance that can be put in competition with it.—It has been remarked that there is not a single simile in the FIRST *Iliad*: neither do we meet with one in the three first Books of the *PARADISE REGAINED*. In the beginning of this FOURTH Book the poet introduces an *Homeric* cluster of similies; which seems to mark an intention of bestowing more poetical decoration on the conclusion of the poem, than on the preceding parts of it.—They who talk of our Author's genius being in
the

the decline when he wrote his second poem, and who therefore turn from it, as from a dry prosaic composition, are, I will venture to say, no judges of poetry. With a fancy, such as Milton's, it must have been more difficult to forbear poetic decorations, than to furnish them; and a glaring profusion of ornament would, I conceive, have more decidedly betrayed the *poeta senescens*, than a want of it. The FIRST book of the PARADISE LOST abounds in similies, and is, in other respects, as elevated and sublime as any in the whole poem. But here the poet's plan was totally different. Though it may be said of the PARADISE REGAINED, as Longinus has said of the ODYSSEY, that it is the *epilogue* of the preceding poem, still the design and conduct of it is as different, as that of the GEORGICS from the ÆNEID. The PARADISE REGAINED has something of the *didactic* character; it teaches not merely by the general moral, and by the character and conduct of its hero, but has also many positive precepts every where interspersed. It is written for the most part in a style admirably condensed, and with a studied reserve of ornament: it is nevertheless illuminated with beauties of the most captivating kind. Its leading feature throughout is that "excellence of composition," which, as Lord Monboddo justly observes, so eminently distinguished the writings of the Ancients; and in which, of all modern authors, Milton most resembles them.

At the commencement of this book the argument of the poem is considerably advanced. Satan appears (Ver. 1.) hopeless of success, but still persisting in his enterprize. The desperate folly, and vain pertinacity of this conduct are perfectly well exemplified and illustrated (Ver. 10. to Ver. 25) by three apposite similies, each successively rising in beauty above the other. The business of the Temptation being thus resumed, the Tempter takes our Lord to the western side of the mountain (Ver. 25.) and shews to him Italy; the situation of which the poet marks with singular accuracy, and, having traced the Tiber from its source in the Apennines to Rome, he briefly enumerates (Ver. 34.) the most conspicuous objects that may be supposed at first to strike the eye on a distant view of this celebrated city. Satan now (Ver. 44.) becomes the speaker, and, in an admirably descriptive speech, points out more particularly the magnificent public and private buildings of ancient Rome, descanting on the splendor and power of its state, which he particularly exemplifies in the superb pomp with which (Ver. 63.) their provincial magistrates proceed to their respective governments; and (Ver. 67.) in the numerous ambassadors that arrive from every quarter of the habitable globe, to solicit the protection of Rome and the emperor. These are two pictures of the most highly-finished kind: the numerous figures are in motion before us; we absolutely see

Prætors, proconsuls, to their provinces
Hasting, or on return, in robes of state,
Licitors and rods the ensigns of their power,
Legions and cohorts, turms of horse and wings;

And

— embassies from regions far remote,
In various habits, on the Appian road,
Or on the Emilian; some from farthest south,
Syene, and where the shadow both way falls,
Meroe, Nilotic isle; and, more to west,
The realm of Bocchus to the Blackmoor sea;
From the Asian kings, and Parthian among these;
From India and the golden Chersonese,
And utmost Indian isle Taprobane,
Dusk faces with white silken turbants wreath'd; &c.

Having observed (Ver. 81.) that such a power as this of Rome must reasonably be preferred to that of the Parthians, which he had displayed in the preceding book, and (Ver. 85.) that there were no other powers worth our Lord's attention, the Tempter now begins to apply all this to his purpose: by a strongly drawn description (Ver. 90. to Ver. 97.) of the vicious and detestable character of Tiberius, he shews how easy it would be to expel him, to take possession of his throne, and to free the Roman people from that slavery in which they were then held. This he proffers (Ver. 103. to Ver. 109.) to accomplish for our Lord, whom he incites to accept the offer not only from a principle of ambition, but as the best means of securing to himself his promised inheritance, the throne of David. Our Lord in reply (Ver. 110.) scarcely notices the arguments which Satan had been urging to him; and only takes occasion, from the description which had been given of the splendor and magnificence of Rome, to arraign the superlatively extravagant luxury of the Romans, (possibly not without a glance at the manners of our Court at that time,) and (Ver. 132.) briefly to sum up those vices and misconducts then rapidly advancing to their height, which soon brought on the decline, and in the end effectuated the fall of the Roman power.——The next object, which our Author had in view in his proposed display of heathen excellence, was a scene of a different, but no less intoxicating kind; Athens, in all its pride of literature and philosophy. But he seems to have been well aware that an immediate transition, from the view of Rome to that of Athens, must have diminished the effect of each. The intermediate space he has finely occupied. Our Lord, unmoved by the splendid scene displayed to captivate him, and having only been led by it to notice the vices and corruptions of the heathen world, in the conclusion of his speech (Ver. 146.) marks the vanity of all earthly power, by referring to his own future kingdom, as that which by supernatural means should destroy

All monarchies besides throughout the world.

The Fiend hereupon urged by the violence of his desperation to an indiscretion, which he had not before shewed, endeavours (Ver. 255.) to enhance the value of his offers by declaring that the only terms, on which he would bestow them, were those of our Lord's falling down and worshipping him. To this our Saviour (Ver. 171.) answers in a speech of marked abhorrence blended with contempt. This draws from Satan (Ver. 196.) a reply of as much art, and as finely written, as any in the poem; in which he endeavours, by an artful justification of himself, to repair the indiscretion of his blasphemous proposal, and to soften the effect of it on our blessed Lord, so far at least as to be enabled to resume the process of his enterprise. The transition (Ver. 212.) to his new ground of temptation is peculiarly happy: having given up all prospect of working upon our Lord by the incitements of ambition, he now compliments him on his predilection for wisdom, and his early display of superior knowledge, and recommends it to him, for the purpose of accomplishing his professed design of reforming and converting mankind, to cultivate the literature and philosophy for which the most polished part of the heathen world, and Greece in particular, was so eminent. This leads to his *VIEW OF ATHENS*, (Ver. 234.) which is given, with singular effect, after the preceding dialogue, where the blasphemous rage of the Tempter, and the art with which he endeavours to recover it serve, by the variety of the subject and the interesting nature of the circumstance, materially to relieve the preceding and ensuing descriptions. The Tempter, resuming his usual plausibility of language, now becomes (Ver. 244.) the Hierophant of the scene, which he describes, as he shews it, with so much accuracy, that we discern every object distinctly before us. The general view of Athens, with its most celebrated buildings and places of learned resort, (Ver. 244.) is beautiful and original; and the description of its musicians, poets, orators and philosophers (Ver. 254. to 281.) is given with the hand of a master, and with all the fond affection of an enthusiast in Greek literature. Our Lord's reply (Ver. 286.) is no less admirable; particularly where he displays (Ver. 293. to 321.) the fallacy of the heathen philosophy, and points out the errors of its most admired sects, with the greatest acuteness of argument, and at the same time in a noble strain of poetry. His contrasting the poetry and policy of the Hebrews (Ver. 331. to 363.) with

with those of the Greeks, on the ground of what had been advanced by some learned men in this respect, is highly consistent with the argument of this poem; and is so far from originating in that fanaticism, with which some of his ablest commentators have chosen to brand our Author, that it serves duly to counterbalance his preceding *éloge* on heathen literature. The next speech of the Tempter (Ver. 368.) is one of those master-pieces of plain composition, for which Milton is so eminent: the sufferings of our blessed Lord are therein foretold with an energetic brevity, that, on such subjects, has an effect superior to the most flowery and decorated language. The dialogue here ceases for a short time. The poet, in his own person, now describes (Ver. 394. &c.) our Lord's being conveyed by Satan back to the wilderness, the storm which the Tempter there raises, the tremendous night which our Lord passes, and the beautiful morning by which it is succeeded:—how exquisitely sublime and beautiful is all this!—Yet this is the Poem, from which the ardent admirers of Milton's other works turn, as from a cold, uninteresting composition, the produce of his dotage,—of a palsied hand, no longer able to hold the pencil of poetry!!—The dialogue which ensues, (Ver. 451. to 540.) is worthy of this book, and carries on the subject in the best manner to its concluding Temptation. The last speech of Satan (Ver. 500.) is particularly deserving our notice. The Fiend, now “swoln with rage” at the repeated failure of his attacks, breaks out into a language of gross insult, professing to doubt whether our Lord, whom he had before frequently addressed as the Son of God, is in any way entitled to that appellation. From this wantonly blasphemous obloquy he still recovers himself, and offers, with his usual art, a qualification of what he had last said, and a justification of his persisting in further attempts on the Divine Person, by whom he had been so constantly foiled. These are the masterly discriminating touches, with which the poet has admirably drawn the character of the Tempter: the general colouring is that of plausible hypocrisy, through which, when elicited by the sudden irritation of defeat, his diabolical malignity frequently flashes out, and displays itself with singular effect.—We now come to the catastrophe of the poem.—The Tempter (Ver. 541.) conveys our blessed Lord to the temple at Jerusalem; where the description of the holy city and of the temple is pleasingly drawn. Satan has now little to say; he brings the question to a decisive point, in which any persuasion of rhetorical language on his part can be of no avail; he therefore speaks in his own undisguised person and character, and his language accordingly (Ver. 551.) is that of scornful insult. The result of the trial is given (Ver. 561.) with the utmost brevity; and its consequences are admirably painted. The despair and fall of Satan, with its successive illustrations (Ver. 562. to Ver. 580.), have all the boldness of *Salvator Rosa*; while the Angels (Ver. 581.) supporting our Lord,

As on a floating couch through the blithe air,

is a sweetly pleasing and highly finished picture from the pencil of Guido. The refreshment ministered to our Lord by the Angels (Ver. 587.) is an intended and striking contrast to the luxurious banquet with which he had been tempted in the preceding part of the poem. The Angelic Hymn (Ver. 596.), which concludes the Book, is at once poetical and scriptural: we may justly apply to it, and to this whole poem, an observation respecting our Author, from the pen of *one*, whose penetrating genius, fine taste, and early acquaintance with the more ancient treasures of English poetry, eminently qualified him, had he lived, duly to have discharged that task, which has fallen into very inadequate hands. “To mix the waters of Jordan and Helicon in the “same cup,” says Mr. Headley, “was reserved for the hand of “Milton; and for him, and him only, to find the bays of Mount Olivet equally verdant with those of Parnassus.” *Biographical Sketches*, prefixed to Headley's SELECT BEAUTIES OF ANCIENT ENGLISH POETRY. Art. F. QUARLES.

That I have thus, in the conclusion of each Book, presumed, in a retrospective view, to point out the various beauties, with which, according to my apprehension, they severally abound, may require some apology to the reader; especially as it may be objected, that to point out particular passages as beautiful, without

without ascertaining the distinct species and proportion of their beauty, is doing very little in the province of criticism. This objection has been particularly made to Mr. Addison's *critique* on the PARADISE LOST, in the Spectator. But, however those papers may have no great pretensions, strictly speaking, to be termed *critical*, still it is allowed that they were highly acceptable to the public, and that they contributed, more than any thing else, to make the PARADISE LOST universally known and read.—If this Edition of the PARADISE REGAINED should have in any degree a similar effect, I shall be most amply gratified; as I cannot but conceive that, if this Poem were more generally known, and more attentively read, it could not fail of being more generally admired, so as to find that place, among the works of its great Author, which it now seldom obtains.—To advance it from the obscurity, in which it has been shrouded, to that unprejudiced attention, which I persuade myself it so well merits from the Public, is my earnest, and indeed my sole wish. I neither pretend to fame, nor assume merit in having attempted that, which I sincerely wish had been undertaken by some abler hand; and must content myself with having indicated what I conceive to be most valuable ore, leaving to persons of superior abilities and acquirements, and of more health and application, the task of critically assaying it.

CORRECTIONS AND SUPPLEMENTAL NOTES.

CORRECTIONS AND SUPPLEMENTAL NOTES.

BOOK I.

*P. 1. Ver. 1. I, who ere while the happy garden sung
By one man's disobedience lost, now sing
Recover'd Paradise to all mankind
By one man's firm obedience &c.—]*

We may here compare part of a stanza of Giles Fletcher;

A MAN was first the author of our fall,
A MAN is now the author of our rise,
• • • • •

And the old serpent with a new device
Hath found a way himself for to beguile;
So he, that ALL MEN tangled in his wile,
Is now by ONE MAN caught, beguil'd with his own guile.
CHRIST'S TRIUMPH OVER DEATH, STANZ. XV.

P. 4. Ver. 12. ————— else mute,]

Mute is used in a similar manner in the PARADISE LOST;

In Athens, or free Rome, while eloquence
Flourish'd, since MUTE, ————— ix. 671.

P. 13. Ver. 97. Not force but well-couch'd fraud,]

Thus the same speaker, on a similar subject, in Crashaw's fine unfinished poem, from the SOSPETTO D'HERODE of Marino;

What FORCE cannot effect FRAUD shall devise.
STANZ. XXXI.

P. 21. Ver. 171. Add to the passages in this note, cited by Mr. Calton from Milton's other poems;

When such music sweet
Their hearts and ears did greet,
As never was BY MORTAL FINGER STROOK,
DIVINELY WARBL'D VOICE
ANSWERING THE STRINGED NOISE,
As all their souls in blissful rapture took;
HYMN ON THE NATIVITY, STANZ. IX.

P. 30. Ver. 257. ————— the vested priest,]

———— puraque in VESTE sacerdos.
Virg. ÆN. xii. 169.

Came VESTED ALL IN WHITE, ———
Milton's Sonnet, ON HIS DECEASED WIFE, Ver. 8.

P. 34. Add to the note respecting Bp. Newton's observations on the versification of our author;

The late Dr. Foster in his very learned publication ON ACCENT &c. is likewise too fond of mea-

suring English verse by classic rules: but I conceive he has been particularly unfortunate in the examples which he has adduced in support of his system; at least in those he has taken from Milton. Lord Monboddo very justly condemns him, (ORIGIN AND PROGRESS OF LANGUAGE, Part. II. Book ii. C. 5.,) as *carrying the matter too far*. Dr. Blair appears to have sufficiently laid down, in a very short compass, the principles of English rhythm: indeed to those, who would push their researches any further, I feel inclined to say, with Lady Macbeth to her husband,

Consider it not so deeply!

“ Our English heroic verse is of what may be called an Iambic structure; that is, composed of a succession nearly alternate of syllables, not short and long, but unaccented and accented. With regard to the place of these accents, however, some liberty is admitted, for the sake of variety. Very often, though not always, the line begins with an unaccented syllable; and sometimes, in the course of it, two unaccented syllables follow each other. But, in general, there are either four or five accented syllables in each line. The number of syllables is ten, unless where an Alexandrine verse is occasionally admitted. In verses not Alexandrine, instances occur where the line appears to have more than the limited number. But in such instances it will be found, that some of the liquid syllables are so slurred in pronouncing, as to bring the verse, with respect to its effect upon the ear, within the usual bounds.” Blair's Lectures, Vol. III. Lect. 38.

P. 35. Add to the note on Ver. 310;

Giles Fletcher, in his CHRIST'S TRIUMPH ON EARTH, has given a similar but more diffuse description of the effect of our Lord's presence on the wild beasts in the wilderness.

• • • • •

Whom to devour the beasts did make pretence;
But him their salvage thirst did nought appall;
Though weapons none he had for his defence;

What arms for innocence but innocence ?

For when they saw their Lord's bright cognizance
Shine in his face, soon did they disadvance,
And some unto him kneel, and some about him dance.

Down fell the lordly lion's angry mood,
And he himself fell down in congees low;
Bidding him welcome to his wasteful wood.
Sometimes he kiss'd the grass where he did go,
And, as to wash his feet he well did know,
With fawning tongue he lick'd away the dust;
And every one would nearest to him thrust;
And every one, with new, forgot his former lust.

Unmindful of himself, to mind his Lord,
The lamb stood gazing by the tiger's side,
As though between them they had made accord,
And on the lion's back the goat did ride,
Forgetful of the roughness of the hide.

If he stood still, their eyes upon him baited;
If walk'd, they all in order on him waited;
And, when he slept, they as his watch themselves conceited.

Giles Fletcher, (who was the younger brother of Phinias Fletcher, author of the *Purple Island*, and cousin of John Fletcher the dramatic poet,) published his *CHRIST'S VICTORY AND TRIUMPH* in 1610. It is in four parts, the *first* of which he entitles *Christ's Victory in Heaven*, and the three others, *Christ's Triumph on Earth—Christ's Triumph over Death—and Christ's Triumph after Death.*—The subject of the *second* Part, is our Lord's Temptation; but it is not often that we can trace our author to any part of it. The whole poem has great merit, considering the age in which it was written.

P. 36. *Add to note on Ver. 312.;*

Worm is also used for serpent, or snake, by Crasshaw, in his *SOSPETTO D'HERODE*;

So said her richest snake, which to her wrist
For a besecming bracelet she had ty'd,
(A special *WORM* it was as ever kiss'd
The foamy lips of Cerherus,) she apply'd
To the king's heart,——

STANZ. lix.

P. 37. *Note on Ver. 319. Add to the passages already cited from Shakespeare, the following speech of Achilles to Hector, in the FOURTH ACT of TROILUS AND CRESSIDA;*

Now Hector I have fed mine eyes on thee,
I have with exact view PERUS'D thee, Hector, &c.—

It may be observed that the verb *lego* is used in the same sense of *accurately to observe* by Latin authors. Thus Virgil, *ÆN.* vi. 754;

Et tumulum capit, unde omnes longo ordine possit
Adversos LEGERE, et venientium discere vultus.

P. 43. *Add to note on Ver. 377.;*

Satan, (*PARADISE LOST*, i. 97.,) describes himself

—— chang'd in outward LUSTRE,——

P. 45. *Ver. 407. ——— compos'd of lies,*
From the beginning, and in lies will end;]

In the *PARADISE LOST*, (B. iv. 949.,) Satan is called

—— a LIAR trac'd,——

P. 46. *Ver. 423. ——— or pleasure to do ill excites;]*

Satan, in the *PARADISE LOST*, in his first conference with his infernal "compeer", says

—— of this be sure,

To do aught good never will be our task;
But ever TO DO ILL OUR SOLE DELIGHT;

l. 159.

P. 53. *Ver. 497. He added not, and Satan bowing low*
His gray dissimulation,—]

This said he turn'd; AND SATAN BOWING LOW,
As to superior spirits is wont in Heaven,——

PARADISE LOST, iii. 736.

BOOK II.

BOOK II.

P. 69. *Add to note on Ver. 65.;*

And thus our author in his Address to his Native Language, in the *VACATION EXERCISE*;

Yet I had rather, if I were to choose,
Thy service in some graver subject use;
Such as may make thee search thy coffers round,
Before thou CLOTHE MY FANCY IN FIT SOUND.

P. 78. *Ver. 162. Hearts after them tangled in amorous nets.]*

Thus Drummond, in his lviiith SONNET, addressed to a bracelet of his Mistress's hair;

Hair, fatal present, which first caus'd my woes,
When loose ye hang like Danae's golden rain,
Sweet NETS which sweetly DO ALL HEARTS ENCHAIN.

It should be observed that the line, already cited in the note from Milton's *first Elegy*, referred also to beautiful hair;

—— tremulosque

— tremulosque capillos,
Aurea quæ fallax retia tendit amor.

P. 79. Ver. 167. *At will the manliest resolutes breast,*]

Thus Euripides in a Chorus of the HIPPOLITUS,
addressed to Venus;

Σὺ τὰν θῆναι ἀκαμπτοῦ φρενᾶ
Καὶ βροτῶν ἀγνῆς Κυπρί,

1282.

'Tis thine, O Venus, to controul
Of Gods and men the stubborn soul.

Note on Ver. 169; for Astrate read Astarte.

P. 80. Ver. 176. ——— attractive grace,]

I pleas'd, and with ATTRACTIVE GRACES WOD;
PARADISE LOST, ii. 962.

For softness she and sweet ATTRACTIVE GRACE,
IBID. iv. 298.

Ver. 178. ——— lusty crew,]

Milton seems to have given *lusty* in the sense of
libidinosus.

P. 82. *Note, on Ver. 188, last line but one; for*
admirably relieve &c. read—at once relieve &c.

P. 85. *Add to the second note on Ver. 216;*

Bentley might have cited Shakespeare as well as
Spenser;

Upon his BROW shame is asham'd to sit,
For 'tis a THRONE where honour may be crown'd
Sole monarch of the universal earth.
ROMEO AND JULIET, Act III. Sc. 2.

Add to note on Ver. 222;

But Milton had here in his mind Ovid, DE
ART. AMAND. I. i. Ver. 627.;

LAUDATAS ostentat avis Junonia pennas;
SI TACITUS SPECTES, ILLA RECONDIT OPES.

Ovid has somewhere likewise,

— LAUDATO pavone superbior, —

P. 90. *Note on Ver. 267; dele the inverted*
commas before procerogue.

P. 91. *In Bp. Newton's note on Ver. 279. instead*
of Sc. 7. read Sc. 5.;—and add to the note;

Browne, in his BRITANNIA'S PASTORALS, had
termed the lark the *berald of day*;

The mounting lark, DAY'S HERALD, got on wing,
Bidding each bird choose out his bough and sing.

B. i. S. 3.

2d column of notes. The last note should have
been marked Ver. 280.; and the text at the head
of it should have begun,

————— to descry
The morn's approach &c.

To the passages, there cited from Chaucer and
Spenser, may also be added a beautiful description
of "the lark high-towering and greeting the morn
"with his song," from another of our early poets;

The cheerful lark, mounting from early bed,
WITH SWEET SALUTES AWAKES THE DROWSY
LIGHT;

THE EARTH SHE LEFT. AND UP TO HEAVEN IS
FLED;

There chants her Maker's praises out of sight.

Fletcher's PURPLE ISLAND, Cant. ix. Stanz. 2.

And again, Stanz. 3.;

Heark how the larks GIVE WELCOME TO THE DAY,
Tempering their sweetest notes unto thy lay;
Up then, thou loved swain; why dost thou longer stay?

P. 92. In the passage cited from Dryden, in the
conclusion of the note which begins in p. 91., for
morning-lark, read *mounting-lark*.

P. 101. *Add to the note on Ver. 344.;*

Browne in his BRITANNIA'S PASTORALS, (Book
ii. Song 3.,) speaks of

———— cullis mix'd with AMBERGREASE,
as a highly luxurious dish.

P. 104. *In note on Ver. 354. after "with a sort*
"of sliding motion." insert,

Smooth-sliding without step, ———

PARADISE LOST, viii. 302.

P. 111. Ver. 385. ——— Angels ministrant
Array'd in glory,—]

And all about the courtly stable
BRIGHT-HARNES'D ANGELS SIT IN ORDER SER-
VICEABLE.

HYMN ON THE NATIVITY, last Stanza.

And COMUS, 453.;

So dear to heaven is saintly chastity,
That, when a soul is found sincerely so,
A thousand LIVERIED ANGELS LACKY HER.

P. 114. *Add to note on Ver. 420.;*

This mode of acquiring and losing popularity is well described by Lucan;

—— pacique intentus agebat
Quoque modo vanos populi conciret amores,
Gnarus et IRARUM CAUSAS, ET SUMMA FAVORIS
ANNONA MOMENTA TRAH.——

iii. 555.

Ver. 426. *Therefore, if at great things thou wouldst arrive,
Get riches first, get wealth, and treasure heap,]*

Thus Euripides, PHÆNISS. 453.;

Τα χρηματ' ἀνθρώποισι τιμωτάτα,
Δυναμὶς τε πλείστη τῶν ἐν ἀνθρώποις ἔχουσιν.

Of human honours riches are the source,
And rule with power supreme the tribes of men.

Wodhull.

P. 116. Ver. 447. ——— so poor
Who could do mighty things,—]

Virgil thus describes Fabricius,

—— PARVOQUE POTENTEM
Fabricium,——

ÆN. vi. 844.

P. 119. Ver. 462. *When on his shoulder each man's burden
lies;]*

Ælian, (VAR. HIST. ii. 20.) records an observation of Antigonos to his son;—Οὐκ οἶσθα, ὦ παῖ, τὴν βασιλείαν ἡμῶν εὐδοξόν εἶναι δαλυνεῖν;—"Know'st thou not, my son, that to be a king is to be a splendid slave?"——

See also Euripides, ION. 633.——

P. 120. *Add to Bp. Newton's note on Ver. 466;*

Thus also Seneca, the tragic poet;

MENS REGNUM bona possidet.

THYEST. 380.

BOOK III.

P. 129. Ver. 5. ——— collecting all his serpent wiles,
With soothing words &c.—]

In the SAMSON AGONISTES, Ver. 402., Dalilah is described

—— mustering all her wiles,

With blandish'd parlies, feminine assaults,
Tongue-batteries, &c.

P. 131. Ver. 25. ——— glory the reward
*That sole excites to high attempts, the flame
Of most credled spirits,—]*

—— FAX MENTIS HONESTÆ

GLORIA,——

Sil. Ital. vi. 332.

P. 134. Ver. 56. *Of whom to be disprais'd is no small praise,]*

We meet with the same noble contempt of low unfounded popularity, similarly expressed, in his DEFENSIO SECUNDA.——"Laudant vituperant sine delectu, sine discrimine, judicio, aut modo, * * * * * congestis undique et verborum et rerum tot discoloribus ineptiis, tamque putidis, ut LAUDATUM LONGE PRÆSTAT SILERI, ET PRAVO QUOD AIUNT VIVERE NASO, QUAM SIC LAUDARI; VITUPERATUS VERO QUI SIT, HAUD MEDIOCRI SANE HONORI SIBI DUCAT, SE TAM ABSURDIS, TAM STOLIDIS NEBULONIBUS DISPLICERE."—P. 337. Ed. 4to. Lond. 1753.

Cicero had said in his Oration, IN PISONEM, C. 29.,—"quæ quidem laudatio hominis turpissimi mihi ipsi pœne erat turpis."

Add to the note on Ver. 57.;

Martial has the immediate expression;

—— sed tu sub principe duro,
Temporibusque malis, AUSUS ES ESSE BONUS.

L. xii. EP. 6.

P. 138. Ver. 91. ——— by wisdom eminent,
By patience, temperance,—]

Sallust, in his Oration AD CAIUM CÆSAREM, speaking of the true means of glory, places it "in labore, patientiâ, bonis præceptis, et factis fortibus exercitando."

Add to note on Ver. 96.;

Xenophon in his Apology, speaking of the death of Socrates, says "Such was the wisdom and such the magnanimity of this man, that I ever must remember, and remembering, ever regret and respect him; and if in future times any who are friends to virtue and the virtuous shall boast acquaintance with a better or more useful member of society, than was Socrates; I hesitate not to pronounce

"pronounce them the first and most blest of mortals."—Εγὼ μὲν δὲ καταβῶν τῷ ἀνδρὶ τῇ τε σοφίᾳ καὶ τῇ γενναϊότητι, οὐτὶ μὴ μνησθῆναι δύναμαι αὐτῆς, οὐτὶ μνηστικὸς οὐκ ἵπαισις· εἰ δὲ τις τῶν ἀρετῆς ἰφίμετος ὠφελιμωτέρῃ τῇ Σωκράτους συνιγνέτω, ἐκείνου ἔγωγε τοῦ ἀνδρὸς ἀξιόμακκαριστοτάτου νομίζω.

Xenophont. Apolog. ad finem.

P. 142. At the end of note on Ver. 138; for Radulphus de Glanvillus read Radulphus de Glanvilla.

P. 153. Add to the note on Ver. 261;

Virgil has

TURRISERÆ que urbes;—

ÆN. x. 253.

And Ovid,

—— TURRITIS incingere MÆNIBUS urbes,

3. AMOR. viii. 48.

—— TURRITI mui—

3. EPIST. XX PONT. vi. 40.

but I do not know where to point out the exact epithet *turritæ* as joined with *urbes*.

P. 159. Ver. 298. And just in time thou com'st to have a view
Of his great power; for now the Parthian
king &c.—]

Thus in the PHÆNISSÆ of Euripides, where Antigone has ascended the tower to behold the Grecian army, her conductor says to her,—

—— Εἰς Καίπον δ' ἔβης,

Κινούμενοι γὰρ τυγχάνει Πηλασγίκοι

Στρατεύμα,——

106.

—— just in time

You mount the turret; the Pelasgian host

Is now in motion,——

Wodhull.

P. 162. Add to the first note on Ver. 311;

or rather, ÆN. xii. 121.;

Procedit legio Ausonidum, pilataque PLENIS
ACMINA EX FUNDUNT PORTIS; hinc Troius omnis,
Tyrrhenusque ruit variis exercitus armis;
Haud secus instructi ferro, quam si aspera Martis
Pugna vocat.

P. 163. Add to the citations from Pindar and Nonnus in note on Ver. 324;

We may also compare Homer, IL. xii. 156.;

—— νῆφαδες δ' ὡς πύκλον ἱράζει,

ἄς τ' ἀνιμὸς ζῆας, νῆφια σκίοντα δόρησας,

Ταρφίαν καταχέειν ἐπὶ χθονὶ παλυβοτείρῃ,
Ὡς τῶν ἐκ χειρὸς βέλε' ἄρριοι ἡμῖν Ἀχαιῶν
Ἡδὲ καὶ ἐκ Τρώων,——

As when sharp Boreas blows abroad, and brings
The dreary winter on his frozen wings,
Beneath the low-hung clouds the sheets of snow
Descend and whiten all the fields below,
So fast the darts on either army pour,
So down the rampires rolls the rocky shower,
Heavy and thick resounds the batter'd shields,
And the deaf echo rattles round the fields.

Pope

P. 164. Add to note on Ver. 326;

I have since met with a passage more immediately parallel in Euripides; who literally describes his field *all brass*. It is in the same scene of the PHÆNISSÆ, in which I have just before noted a coincidence of expression with Ver. 298. —

—— ΚΑΤΑΧΑΛΧΟΝ ΑΠΑΝ

ΠΕΔΙΟΝ ΑΣΤΡΑΠΤΕΙ,——

110.

—— how gleams

With brazen armour the whole field around!

Wodhull.

Gleaming brown we may perhaps trace to Homer's description of Idomeneus and Meriones going out to battle,

—— ΝΕΚΟΡΥΘΜΕΝΟΙ ΑΙΘΟΠΙ ΧΑΛΧΩ,

IL. xiii. 305.

which Mr. Pope, possibly with this passage of Milton in his mind, translates,

And their BRIGHT arms shot HORROR o'er the plain.

We may also compare a passage in Cowley's Paraphrase of Isaiah, C. xxxiv.

I see the sword of God brandish'd above,

And from it streams A DISMAL RAY;——

Note on Ver. 327.; for IL. iv. 374. read, IL. iv. 274.; and for Νῆφος πύκλον read Νῆφος πύκνω.

Ver. 328. ——— all in steel—]

Claudian has

FERRATIQUE viri——

DE VI. CONS. HONOR. 571.

And Homer, (IL. xiii. 192.) describes Hector unwounded by the well-directed javelin of Ajax, because he was so completely arm'd;

—— ΠΛΑΞ

—— ΠΑΣ Δ' ἀστ' ΧΑΛΧΩ
ΣΜΕΡΔΑΛΕΩ ΚΕΚΑΛΥΦΘ'——

Secure in mail, and sheath'd in shining steel.

Pope.

To the note on Ver. 329. add;

Pliny speaks of the "turrigeros elephantorū
" humeros." L. xi. C. 12.——

I find the verb *to indorse* used in a sense exactly
similar by Ben Jonson, in an EPIGRAM TO WIL-
LIAM EARL OF NEWCASTLE, upon his horseman-
ship;

When first, my Lord, I saw you back your horse,
Provoke his mettle and command his force
To all the uses of the field and race,
Methought I read the ancient arts of Thrace,
And saw a Centaur, past those tales of Greece;
So seem'd your horse and you both of a piece!
You shew'd like Perseus upon Pegasus,
Or Castor mounted upon Cyllarus;——
Nay so your seat his beauties did ENDORSE,
As I began to wish myself a horse. ——

P. 169. Note on Ver. 394. line 17.; instead of
goes nearer to vindicate, read *goes near to vindicate*,
&c.

BOOK IV.

BOOK IV.

P. 184. Add to note on Ver. 15.;

ΜΥΙΑ is used in the same sense in Greek.—Anti-
phanes, a writer of the Middle Comedy, in his
Πιρογγοί, makes a parasite describe himself among
other circumstances, as "a fly that, though unin-
vited, will not fail to thrust himself in to an
"entertainment."

Δειπνέει ἀκλήτος, ΜΥΙΑ,——

Note on Ver. 17.; for μέλλισσαι read μέλισσαι.

P. 185. Add to note on Ver. 18.;

As we may Virgil himself to Homer, IL. xv. 618.;

——— ἤντι πέτρῃ

Ἠλιβατος, μεγάλη, πόλιν αὐτοῖς ἔγχευ ἔσσα,

Ἦτι μινεὶ λίγων αἰετῶν λαίψῃς κλυθεῖα,

Κυματα τε τριφύοντα, τα τε περισφύγεται αὐτῇ.

So some tall rock o'erhangs the hoary main,
By winds assail'd, by billows beat in vain,
Unmov'd it hears above the tempests blow,
And sees the watery mountains break below.

Pope.

P. 191. Note on Ver. 50.; in the passage cited
from Claudian, for *delutra* read *delubra*.

P. 193. Add to note on Ver. 60.; see Homer,
IL. xxiv. 191. 192.

Αὐτὸς δ' εἰς θαλάμῳ κατεβήσετο κηκυντα,
ΚΕΑΡΙΝΟΝ ὑψοροφον,——

Then pass'd the monarch to his bridal room,
Where cedar-beams the lofty roofs perfume.

Pope.

Ver. 63. Correct the punctuation thus;

Prætors, proconsuls to their provinces
Hasting, or on return, in robes of state, &c.

P. 194. Ver. 76. Dusk faces with white silken turbants wreath'd;]

I have been told that a truly respectable prelate,
whose taste and literary acquirements are of the
first eminence, has noticed this verse as one of the
most picturesque lines that he had ever met with in
poetry: almost every word conveys a distinct idea,
and generally one of great effect.

Prudentius has a passage not dissimilar;

——— decolor Indus,

Tempora pinnatis redimitus nigra sagittis.

HAMARTIGEN. 499.

P. 196. Note on Ver. 93.; for *to describe the*
arcanae libidines, read *to notice the* &c.

P. 199. Note on Ver. 17.; read *Cæcubi*.

P. 200. Ver. 118. ——— how they quaff in gold,]

O let them IN THEIR GOLD QUAFF dropsies down!

P. Fletcher, PURPLE ISLAND, i. 27.

P. 203. Note on Ver. 136.; To the passages cited
in this note, marking the shameful conduct of the
Roman governors in their provinces, may be added
one from a speech of C. Gracchus, (Aulus Gellius,
L. xv. C. 12.) where, speaking of his return from
Sardinia, he says, "When I went from Rome
"I carried my bags full of money; I brought
"them from the province empty. While others,
"who have carried out casks filled with wine,
"have brought them home filled with gold."

We may also refer to the description given by the
Locrians, (Livy, L. xxix. 17.) of Pleminius the
Roman legate, when they accused him of oppression
to the senate; "In hoc legato vestro nec hominis
"quicquam est, patres conscripti, præter figuram
"et

"et speciem; neque Romani civis præter habitum
"vestitumque et sonum linguæ Latinæ. Pestis et
"bellua immanis, quales fretum, quondam, quo
"ab Sicilia dividimur ad perniciem navigantium
"circumsedisce, fabulæ ferunt."

P. 204. *Note on Ver. 139.*; To the passage from
Columella, marking the effeminacy of the Romans
in his time, may be added one from Seneca;—
"Torpent ecce ingenia desidiosæ juventutis. Can-
"tandi saltandique nunc obscæna studia EFFEMI-
"NATOS TENENT." PROOEM CONTROVERS.

P. 213. *Ver. 240.* *Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits &c.]*

Roger Ascham, (English Works, published at
London, 1771. p. 235.) speaking of the great
authors produced by the city of Athens in philo-
sophy, eloquence, history, and poetry, adds, "in
"comparison of whom, let Italian, Latin itself,
"Spanish, French, Dutch and English bring forth
"their learning and recite their authors, Cicero
"alone excepted, and one or two more in Latin,
"they be all patched up clouts and rags, in com-
"parison of fair-woven broad cloths; and truly,
"if there be any good in them, it is either learned,
"borrowed, or stolen, from those WORTHY WITS
"OF ATHENS."

P. 217. *Add to the second note on Ver. 246.*;

Shakespeare, in his fifty-first SONNET, describes
the nightingale ceasing to sing, as the summer ad-
vances;

* * * * *

As Philomel in summer's front doth sing,
And stops his pipe in growth of riper days,
Not that the summer is less pleasant now,
Than when her mournful hymns did hush the night.

The last verse of which passage, it may be ob-
served, has a beautiful resemblance to Milton's
PENSEROSO, Ver. 56.;

Less Philomel will deign a song
In her sweetest, saddest, plight,
Smoothing the rugged brow of night.

P. 224. *Add to the second note on Ver. 268.*;

Longinus, (C. xxxii.) speaking of the superior
power of Demosthenes in oratory to the public
speakers of any age, expresses himself in a similar

figure of speech;—ΚΑΤΑΒΡΟΝΤΑ καὶ ΚΑΤΑΦΕΓ-
ΓΕΙ Τῷ ἀπ' αἰῶνος ἤτοφαί, &c. &c.—

P. 229. *Ver. 299.* *In corporal pleasure he, and careless ease;]*

Lucian speaking of the same philosopher has a
passage strikingly similar;—Ἀμείλι Ο μὲν αὐτῶν
παρῆναι το πᾶν ἡδυσταί, καὶ μὲν τὸτο ἐκ παντός μετι-
εἶναι.—NECYOMANT. p. 460. Ed. Reitz. Where
also, see the account of the Stoics and Peripatetics,
and compare with Milton's account of them here.

P. 234. *Add to note on Ver. 329.*;

But Milton most probably alluded to the sponge
as used by the ancients for the purpose of blotting
out any thing they had written, and did not choose
to preserve.—Thus we read in Suetonius's Life of
Augustus, when that emperor had attempted a tra-
gedy on the subject of Ajax, and, finding it not
likely to succeed, had laid it aside, some of his
friends enquiring what was become of Ajax, he
answered, "Ajacem suum IN SPONGIAM INCU-
"BUISSE."—So that *worth a sponge* literally means
not worth seeing the light, not worth preserving.

P. 240. *Ver. 398.* ——— *lowering night
Her shadowy offspring, —]*

Night was sometimes the parent, and darkness
the *Offspring*. See Cicero, DE NATURA DEORUM,
where we meet with *Tenebræ* among the progeny
of *Night* and *Erebus*.—But Milton's *Theogony* is
conformable to Hyginus, who makes *Caligo*, or
Darkness, the Mother of *Night*, *Day*, *Erebus*, and
Æther.—See the first chapter of Hyginus, DE
FABULIS.

P. 246. *Note on Ver. 426.*; in the passage cited
from Chaucer in the conclusion of this note, for
MORNING GRAY, read MORROW GRAY.

Morrow gray was a common expression with
our early poets for the break of day;

The MORROWE GRAY no sooner had begun
To spread his light e'en peeping in our eyes,
Than he is up, and to his worke grunne, &c.
Sackville, INDUCT. Stanz. 40.

Ver. 427. ——— *in amice gray,
Who with her radiant finger &c.—]*

Browne describes the first appearance of morning
in a manner not dissimilar, and with a beautiful
effect;

It chanc'd, one MORN, CLAD IN A ROBE OF GRAY
And BLUSHING ORT as rising to betray,
Entic'd this lovely maiden from her bed, &c.——

BRITANNIA'S PASTORALS, B. ii. S. 4.

P. 247. In note on Ver. 430, add immediately after the passage cited from Prudentius;—

Mr. Warton referring to this passage, (in a note on our Author's ODE ON THE NATIVITY,) observes that some commentators, not easily to be found, and whom he does not specify, prove the superstition to have been of much higher antiquity.——We find it two hundred years before Prudentius, in Philostratus's Life of Apollonius Tyanæus.—There the ghost of Achilles, that had appeared to Apollonius, vanishes at once, in the midst of a conversation, *with a slight flash of lightning*, ξυν αστραπη μιτρια, as soon as the cocks began to crow, και γαρ δη και αλεκτρυονες ηδη ωδης ηπλεοντο. Philostrat. VIT. APOLLON. I. iv. C. 16.

The circumstance of ghosts disappearing at day-break is referred to by several of the Latin poets. Thus Claudian, respecting the ghost of Theodosius;

Dixit, et afflatus vicino sole refugit.

And, in Propertius, the account given by ghosts of themselves is,

Nocte vagæ ferimur; nox clausas liberat umbras,
Errat et abjecta Cerberas ipse fera.

Luce jubent leges Lethæa ad stagna reverti, &c.

L. iv. El. 7.

P. 249. Note on Ver. 454; after *produced in the natural world read by the fall of man*.—Likewise add to the note;

In Shakespeare's PERICLES, PRINCE OF TYRE,
Pericles in a storm at sea, says,

Courage enough; I do not fear the FLAW;
It hath done to me the worst, ——

Act III. Sc. 1.

And HAMLET, Act V. Sc. 1.;

Should patch a wall to expel the winter's FLAW,—

Add to note on Ver. 455;

Ætna is termed by Pindar, 1st. PYTH. ODE.

—— κίων οὐρανίου, ——

which Mr. West translates

The pillard prop of heaven, ——

P. 259. Ver. 567. —— *hercer grapple join'd,*]

The GRAPPLING vigour and rough face of war.

Shakespeare, K. JOHN, Act III. Sc. 1.

P. 262. Add to note on Ver. 598.;

Σκηρος, *tabernacle*, is frequently used by profane as well as scriptural writers, to signify *the mortal body*. Thus Longinus, Sect. xxxii. —— αὐθιωπιον ΣΚΗΝΟΥΣ, the *human tabernacle*. And Plato terms the body, Γηινον ΣΚΗΝΟΣ, the *earthly tabernacle*; and, as cited by Æschines the Socratic, having said that “we are a soul, an immortal being shut up in “a mortal case, adds το δε ΣΚΗΝΟΣ τῆτο προς καραπεριηρημοσιν η̑ φουσις, *but this tabernacle nature hath fitted to the evil*.—See Parkhurst's Lexicon, *Vox Σκηρος*—also σκηρον, and σκηνωμα.



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